bansuri

Textbook of Arts for Grade 4

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राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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Textbook of Arts for Grade 4

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OFFICES OF THE PUBLICATION DIVISION, NCERT

NCERT Campus
Sri Aurobindo Marg
New Delhi 110 016 — **Phone : 011-26562708**

108, 100 Feet Road
Hosdakere Halli Extension Banashankari III Stage
Bengaluru 560 085 — **Phone : 080-26725740**

Navjivan Trust Building
P.O.Navjivan
Ahmedabad 380 014 — **Phone : 079-27541446**

CWC Campus
Opp. Dhankal Bus Stop, Panihati
Kolkata 700 114 — **Phone : 033-25530454**

CWC Complex
Maligaon
Guwahati 781 021 — **Phone : 0361-2674869**

Publication Team

Head, Publication Division	:	*M.V. Srinivasan*
Chief Editor	:	*Bijnan Sutar*
Chief Business Manager	:	*Amitabh Kumar*
Chief Production Officer (In-charge)	:	*Deepak Jaiswal*
Editor	:	*Hemant Kumar*
Assistant Production Officer	:	*Sayuraj A.R.*

Layout Design, Illustrations and Cover:
Vighnesh P. Karadkar

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Foreword

The Foundational Stage in school education, as envisaged by the National Education Policy 2020, serves as the cornerstone for the holistic development of children. It enables them not only to imbibe the invaluable samskaras rooted in our country's ethos and constitutional framework, but also to acquire basic literacy and numeracy. This foundation equips them to transition seamlessly into the more challenging Preparatory Stage.

The Preparatory Stage acts as a bridge between the Foundational and the Middle Stages, spanning three years from Grade 3 to Grade 5. The education provided during this stage builds upon the pedagogical approaches of the Foundational Stage. While the play-way, discovery, and activity-based learning methods continue, children are also introduced to textbooks and more formal classroom settings. This introduction aims not to overwhelm, but to establish a foundation across curricular areas, promoting holistic learning and self-exploration through reading, writing, speaking, drawing, singing, and playing. This comprehensive approach encompasses physical education, art education, environmental education, languages, mathematics, basic science, and social science. This comprehensive approach ensures that children are well-prepared at both the cognitive-sensitive and physical-pranic (emotional) levels to effortlessly transition to the Middle Stage.

The textbook, *Bansuri,* Grade 4, is meticulously designed to align with these objectives. It adheres to the recommendations of the National Education Policy 2020 and the National Curriculum Framework for School Education 2023. The textbook emphasises conceptual understanding, critical thinking, creativity, values and dispositions essential for this developmental stage.

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It incorporates cross-cutting themes, such as inclusion, multilingualism, gender equality, and cultural rootedness integrating appropriate ICT and school-based assessments. The engaging content and activities are designed to captivate students and encourage peer group learning, thus enriching the educational experience for students as well as teachers.

It is crucial to remember the pedagogical focus of the textbook emphasising understanding, critical thinking, reasoning, and decision making. Children's innate curiosity at this stage should be nurtured by addressing their questions and designing activities based on core learning principles. While the play-way method continues, the nature of toys and games used for teaching evolves to enhance engagement rather than mere attraction.

While this textbook is valuable, children should also explore additional resources on the subject. School libraries should facilitate this extended learning, and parents and teachers should support their endeavours.

An effective learning environment motivates students, keeping them engaged and fostering curiosity and wonder vital for learning.

With confidence, I recommend this textbook to all students and teachers at the Preparatory Stage. I extend my gratitude to everyone involved in its development, hopeful that it will meet expectations.

As NCERT remains committed to systemic reforms and improving publication quality, we welcome feedback to refine the textbook content.

New Delhi
March, 2025

DINESH PRASAD SAKLANI
Director
National Council of Educational
Research and Training

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About the Book

We are here again handing over to you—the textbook in Arts—*Bansuri* for Grade 4. You have seen Bansuri for Grade 3 and you enjoyed doing a lot of activities and had fun. This year too you will have more joy and fun doing even more activities—drawing, painting, crafts, singing, playing, acting, dancing, and whatnot! The Grade 4 textbook will take you to the next level of skills and competence in different art forms.

As you know that the book has been developed based on the recent documents, National Education Policy (NEP) 2020 and National Curriculum Framework for School Education (NCF-SE) 2023. These documents aim to ensure that all children achieve the Curricular Goals (CG) and the competencies appropriate to this age and stage. A syllabus has been developed based on the CG, competencies, as well as the learning outcomes.

The NCF-SE has recommended Arts as one of the compulsory curricular subjects up to Grade 10 and also recommends that the schools give 100 hours per academic session to Arts, which has the following four components or areas: Music, Theatre, Dance, and Visual Arts. Thus, the textbook, *Bansuri* has been divided into four units comprising chapters in each unit. There are many activities in every chapter which children in this grade can easily do with your intervention.

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Do you know?

This textbook has a string which connects all art forms and activities—a Panchtantra Story, *The Hare and the Lion*, which you probably already know. The characters of the stories will keep appearing before you in different contexts.

The learning will be enhanced in so many interesting ways that you will not know when the year has passed and you will be ready to move to the next Grade and higher level.

The overall spirit of the textbook encourages you to work together in groups; communicate ideas, emotions, and feelings; embrace the artistic journey of all fellow students; work in an inclusive environment, becoming conscious of the rootedness of your national heritage; and so on.

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How to Use this Textbook (*Bansuri*)

The textbook is divided into four units and every unit has a different colour like the earlier textbook, so most students are used to the colours used for each section by now:

Yellow for Visual Arts

Purple for Theatre

Blue for Music

Pink for Dance

The four art forms each have a Unit dedicated to them. Even though they are unique in their own ways, they have very interesting similarities, just like all children. Each unit begins with an introduction about the art form that the learner will experience. There are plenty of hints for you to organise activities, look for resources, especially resources embedded in the QR code of each chapter. In case you do not have access to the internet, you can either take the children to or invite local artists, folk musicians, dancers, and other performers to the school for interaction. Many parents and other community members, who are skilled in an art form, may agree to perform for the children. Interactive sessions with the artists and performers may be organised frequently in the school, where children may be encouraged to ask questions. This will be inspiring for children. You need to take the children out of the classroom, in and out of the school to look around, to feel nature, and to observe day-to-day activities of people around them. Organising field trips to watch plays, dance performances, music concerts and art exhibitions would help in motivating children. There are a number of activities that have been suggested; you can create more such activities and also

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contextualise them in terms of content, locally available materials, and other resources.

The timetable is to be designed in such a way that children get the opportunity to have specified periods for all four art forms allocated every week. Wherever possible, a block period or two combined periods can be kept for children to do the activities, since all the activities are quite engaging and enjoyable.

Like Grade 3, during the first few minutes of every art class, children can sit with their eyes closed and remember what they have done in the previous class. Before starting their activities, they can recite the following verse from *Abhinaya Darpana* by Nandikeshwara, based on *Natya Shastra*, an ancient Indian treatise on performing arts:

अङ्गिकंभुवनंयस्य, वाचिकंसर्ववाङ्मयम्।
आहार्यंचन्द्रतारादि, तंवन्देसात्त्विकंशिवम्॥

Aangikam bhuvanam yasya
Vaachikam sarva vaangmayam
Aaharyam chandra taaraadi
tam vande saatvikam Shivam

Meaning

Where the body is the universe, speech is the essence of all sound, ornamentation is the moon and the stars, I bow down to that supreme divinity.

The last 10 minutes may be kept for discussion as 'circle time'. As suggested in the Theatre section, all children, along with the teacher, sit together and express freely. But this time is informal only for the child. The teachers are required to take notes for themselves, which can be applied in their next lesson plans.

The assessment tools have also been suggested to mark the progress of the level of competency and skill development in a child. In Arts, there is no pass or fail; nothing is good or bad at this stage, there is always a scope of improvement and

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children should be encouraged to complete the activities with an understanding of the concepts; rather than being discouraged, they need to be motivated—they will definitely respond. Every child is different from the other, so are their skills and expressions and this diversity is the beauty of their childhood. They or their performance should not be compared with anyone in the classroom, instead their progression needs to be assessed. They have to compete with themselves for improvement.

What Do You Need for an Arts Class?

For all art activities, you need a well-lit space which may be in or out of the classroom, where children can move around freely. You will need very simple materials for props for theatre; art materials—tools and basic stationery; space for safely storing materials as well as, students' artwork in an organised manner; display boards for showcasing and sharing works of children; computer, projector, speaker for playing audio-video resources; simple musical instruments, etc. Make sure that the materials and resources are well utilised and they are locally available.

We hope that all of you, children, teachers, and wards will find this textbook to be useful, interesting, and resourceful, making every art class exciting and something to look forward to. We are open to feedback that would help in improving the structure and content of the book. It is a constant effort to make the visual arts and performing arts an integral part of every child's growing up years—developing skills in them to become confident, emotionally strong, and balanced citizens of tomorrow.

JYOTSNA TIWARI
Member-Coordinator
Professor and *Head*
Department of Education in Arts and Aesthetics
National Council of Educational Research and Training

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6. Sujatha Ramdorai, *Professor*, University of British Columbia, Canada
7. Shankar Mahadevan, Music Maestro, Mumbai
8. U. Vimal Kumar, *Director*, Prakash Padukone Badminton Academy, Bengaluru
9. Michel Danino, *Visiting Professor*, IIT – Gandhinagar
10. Surina Rajan, *IAS* (Retd.), Haryana, Former DG, HPA
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14. Gajanan Londhe, *Head*, NSTC Programme Office
15. Rabin Chhetri, *Director*, SCERT, Sikkim
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17. Dinesh Kumar, *Professor*, Department of Education in Science and Mathematics, NCERT, New Delhi
18. Kirti Kapur, *Professor*, Department of Education in Languages, NCERT, New Delhi
19. Ranjana Arora, *Professor* and *Head*, Department of Curriculum Studies and Development, NCERT, New Delhi **(*Member-Secretary*)**

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CONSTITUTION OF INDIA

Part III (Articles 12 – 35)
(Subject to certain conditions, some exceptions
and reasonable restrictions)

guarantees these

Fundamental Rights

Right to Equality

- before law and equal protection of laws;
- irrespective of religion, race, caste, sex or place of birth;
- of opportunity in public employment;
- by abolition of untouchability and titles.

Right to Freedom

- of expression, assembly, association, movement, residence and profession;
- of certain protections in respect of conviction for offences;
- of protection of life and personal liberty;
- of free and compulsory education for children between the age of six and fourteen years;
- of protection against arrest and detention in certain cases.

Right against Exploitation

- for prohibition of traffic in human beings and forced labour;
- for prohibition of employment of children in hazardous jobs.

Right to Freedom of Religion

- freedom of conscience and free profession, practice and propagation of religion;
- freedom to manage religious affairs;
- freedom as to payment of taxes for promotion of any particular religion;
- freedom as to attendance at religious instruction or religious worship in educational institutions wholly maintained by the State.

Cultural and Educational Rights

- for protection of interests of minorities to conserve their language, script and culture;
- for minorities to establish and administer educational institutions of their choice.

Right to Constitutional Remedies

- by issuance of directions or orders or writs by the Supreme Court and High Courts for enforcement of these Fundamental Rights.

Textbook Development Team

Chairperson

Sandhya Purecha, *Chairman*, Sangeet Natak Akademi, New Delhi

Contributors

Aradhana Gupta, *Artist*, *Mentor*, *NMM,* and *President*, Global Knowledge Network Society (GKNS)

Bidisha Hazra, *Assistant Professor*, Art Education, NCERT, New Delhi

Bindu Subramaniam - *Singer-songwriter* and *Co-founder,* Subramaniam Academy of Performing Arts (SaPa)

Jyoti Bhat, *Bharatnatyam Faculty*, Purna Pramati, Bengaluru

Kapil Sharma, *Assistant Professor* Department of Dramatics, Rajasthan University

Manasi Prasad, *Carnatic Vocalist*, Board Member (Former Director), Indian Music Experience Museum, Arts Consultant

Malavika Rajnarayan, *Visual Artist* and *Educator* and Visiting Faculty, Azim Premji University, Bhopal

Priyadarshini Ghosh, *Dancer*, *Choreographer* and *Dance Scholar*, *Artistic Director*, Priyadarshini Arts

Rajashree SR, NSTC Programme Office, *Theatre Consultant*, Chanakya University, *Founder-Director*, Vyoma Artspace and Studio Theatre, Bengaluru

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Shivangi Purohit, *Vice Principal*, Jyoti Public School, New Delhi

Siddhi Gupta, *Faculty*, Srishti Manipal Institute of Art, Design and Technology, Bengaluru

Sudhanva AK, *Theatre Faculty*, Sri Vidya Kendra; and *Founder*, Navakshitija Theatre, Bengaluru

Reviewers

Anurag Behar, *Member*, National Curriculum Framework Oversight Committee

Manjul Bhargava, *Professor* and *Co-Chairperson*, NSTC

Anuradha Pal, Tabla Maestro, Multi-Percussionist and Music Composer

Member-Coordinator

Jyotsna Tiwari, *Professor* and *Head*, Department of Education in Arts and Aesthetics, NCERT, New Delhi

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composer, founder of the Lakshminarayana Global Centre of Excellence (LGCE); Ambi Subramaniam, violinist and composer, co-founder of the Subramaniam Academy of Performing Arts (SaPa); Mahesh Raghvan, musician and composer; Akshay Anantapadmanabhan, musician; Principal, Kendriya Vidyalaya, R K Puram, New Delhi; Kishore Madhavan, Kishore Madhavan Photography; Sanika Sengupta, designer and artist; Priyanka K. Mohan, Yaksha Degula, Bengaluru; Sreshta Suresh – photographer and artist; Subhashish Panigrahi, Indian Archivist and Documentary Filmmaker; Nidhi M Shastri, NSTC Program Office for language review and editing support.

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This Art Education textbook contains four sections, each focusing on a separate art form. It is important to plan the timetable in a way that distributes the learning of all art forms equally throughout the year.

As per the NCF-SE 2023, the time allocated for Art Education for the entire academic year is 100 hours (or 150 periods of 40 minutes each). This book has been written with this time allocation in mind.

It is preferable to have all four art forms distributed across the week so that progress in all sections happens simultaneously. It is better to avoid a system where, one art form is taken up only after the full completion of another.

Time distribution as per the National Curriculum Framework					
Art Form	**Visual Arts**	**Music**	**Dance**	**Theatre**	**Multidisciplinary/ Experiential Work**
Time in hours	20	20	20	20	20
No. of 40 minute periods	30	30	30	30	30

The Timetable

Under the Illustrative Timetable of the NCF-SE 2023, art education has been allocated four periods during the week and one period on Saturday. The document also suggests the use of block periods, where two 40-minute periods

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are combined to make enough time for activity-based classes. This would give a continuous stretch of of 80 minutes (1 hour 20 minutes). Based on these options, the four art forms could be allocated the four periods on weekdays, while Saturday could be used for interdisciplinary activities or art-based field trips, such as concerts, performances, or visits to art galleries.

Timetable for Separate Periods During the Week – 40-minutes Periods					
MON	**TUE**	**WED**	**THU**	**FRI**	**SAT**
	ART ED (Music)		ART ED (Visual Art)		ART ED (practice/ field trips)
ART ED (Theatre)		ART ED (Dance)			

Timetable for Block Period – 80-minutes Periods						
WEEK	**MON**	**TUE**	**WED**	**THU**	**FRI**	**SAT**
WEEK 1		ART ED (Music) 2 periods combined – 80 min		ART ED (Visual Art) 2 periods combined – 80 min		ART ED (practice/field trips)
WEEK 2		ART ED (Theatre) 2 periods combined – 80 min		ART ED (Dance) 2 periods combined – 80 min		ART ED (practice/field trips)

While the first plan with 40-minute periods will have classes for all four art forms every week, the second plan will have only two art forms per week. Every individual art form would have classes every alternative week. It is important to ensure that all art forms progress simultaneously, as this would enable the children to understand the inter-connections between them, leading to a more holistic understanding.

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Assessment

Assessments in art education play a crucial role in understanding and nurturing students' creative abilities and artistic growth. Unlike other subjects, art education assessments focus on evaluating a wide range of skills, including creativity, critical thinking, technical proficiency, and expressive capabilities. These assessments are designed not only to measure progress and mastery but also to encourage exploration, self-expression, and a deeper appreciation for the arts.

Methods of Assessments

Since assessment processes in art education are primarily skill-based, they do not rely on the 'correct' or 'wrong' answer from the child. Therefore, it is important not to structure 'tests' with question papers and written answers as this would entirely defeat the purpose of the approach used in the art education curriculum. A variety of assessment methods, such as portfolios, performance reviews, project-based evaluations, and reflective self-assessments, can provide valuable insights into each student's unique artistic journey.

Formative and Summative Assessments

- Formative assessment is based on observations in every class and the child's performance in each activity. Rubrics provided at the end of each chapter help structure the scores/grades throughout the year.
- Summative assessment requires a separate day allotted for assessment. Activities conducted in class throughout the year and its variations can be used to assess the child's understanding and ability in different skills and competencies. Examples are provided at the end of each section to enable better planning. Students are to create spontaneously, based on the given task.

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Grades and Scores

Since art centred on creativity, visualisation, expression, and imagination, it does not have correct or wrong answers. Therefore scoring is based on parameters, such as the level of skill acquired and the competencies demonstrated by the child. The teachers must be completely familiar with the competencies and learning outcomes for each activity, to ensure a fair assessment.

A five-point scale is recommended for marking under criterion. This would enable teachers, parents, and students clearly understand the child's progress. The table below can be used as a reference to mark the five-point scale in the rubrics provided after each chapter.

It is essential to combine both quantitative assessment (scores/grades based on rubrics) and qualitative assessment (teacher's observations on the child's behaviour, interest, progress, and other aspects that may not be mentioned in the rubrics).

Learning Level of Student	Numerical Scale	Grades
Beginning	1	E
Developing	2	D
Promising	3	C
Proficient	4	B
Excellent	5	A

Assessment criteria are based on Curricular Goals (CG) and Competencies (C) from the NCF-SE 2023.

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THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1]**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2][unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

---

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

Dear Children,

Imagine stepping into a world where colours dance, music tells stories, and you get to create characters, pictures, and movement! That's exactly what you'll experience in this book! It all begins with a wonderful Panchatantra story, a tale filled with wisdom, adventure, and fun. But this is no ordinary story—through each chapter, you'll explore it in four different ways: through visual art, theatre, music, and dance.

As you read, you'll discover that all art forms are connected. Just like the animals in the story work together, you will see how visual art, theatre, music, and dance are connected. A painting can tell a story without words, just like a play can bring emotions to life. A tune can make us want to move, just as a dance can show feelings that words cannot express. Art is all around us, and through this book, you'll learn how to see, hear, feel, and express in a whole new way.

Each chapter will guide you through exciting activities. You might paint a scene from the story, act out a funny moment with your friends, create your own rhythms inspired by the characters, or use movement to show different emotions. You'll also get a chance to work together, just like the animals in our Panchatantra story, and discover how teamwork makes art even more powerful.

But this journey is not just about learning new skills. It's about finding your own voice. Whether you love drawing, acting, singing, or dancing, this book will help you express yourself in ways you never imagined. There's no right or wrong in art—only the joy of creating and sharing.

So, get ready to explore, experiment, and express! By the time you reach the last page, you won't just have read a story—you'll have lived it through art. Let's begin this magical adventure together!

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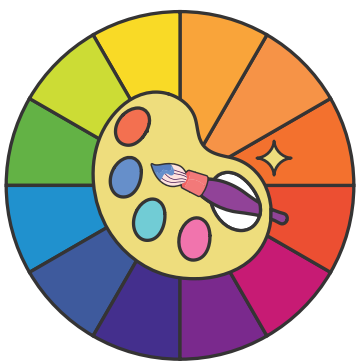

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Constitution of India

Part IV A (Article 51 A)

Fundamental Duties

It shall be the duty of every citizen of India —

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;

*(k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be, ward between the age of six and fourteen years.

Note: The Article 51A containing Fundamental Duties was inserted by the Constitution (42nd Amendment) Act, 1976 (with effect from 3 January 1977).

*(k) was inserted by the Constitution (86th Amendment) Act, 2002 (with effect from 1 April 2010).

PANCHATANTRA

The Panchatantra is a set of stories written in the Sanskrit language more than two thousand years ago. It was written by a well-known Sanskrit scholar, Vishnu Sharma. He wrote this collection to teach valuable lessons on morals and values to everyone, especially children, in a very friendly way. The word *Pancha* means five and *Tantra* means codes or principles.

All the stories in the Panchatantra are categorised into five groups. These stories are so popular that they have been read by children across the world for centuries. These stories have been translated into all Indian languages and many foreign languages, such as English, German, Italian, Arabic, Japanese, Spanish, and many others.

Here is one such interesting story from the Panchatantra—

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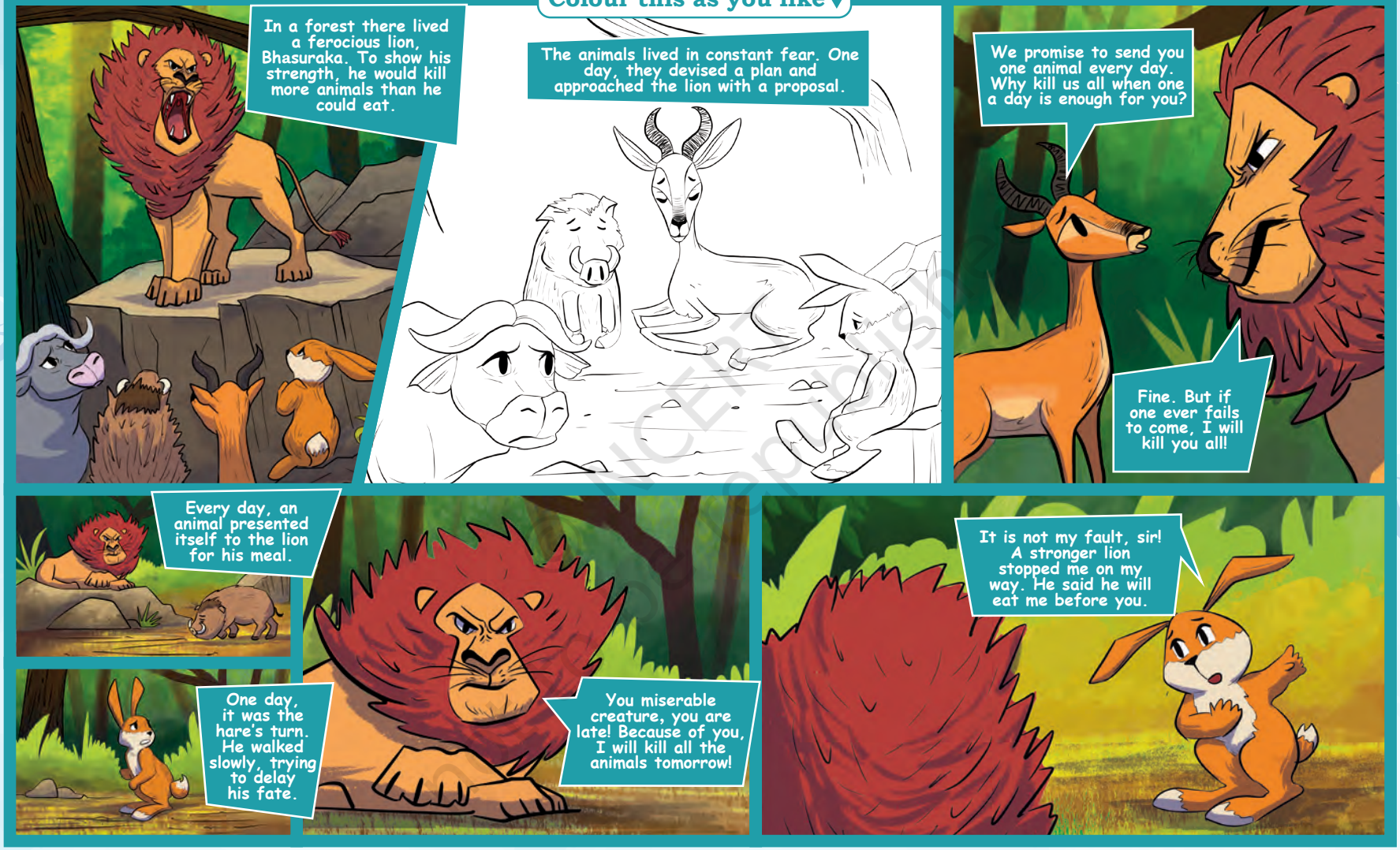
The Hare and the Lion

Colour this as you like ↓



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A stronger lion? Show him to me immediately!
Look, sir! He has retreated into his cave.
He looks just like me! He dares to challenge me?
ROARRR
A thunderous roar came back from the well.
Convinced of his enemy's power, Bhasuraka attacked—and fell to his death.
The hare outwitted the lion and saved the forest.

What did you learn from this story?

Good. Now, as you start learning new things in art, music, theatre, and dance you will be referring to this story for many of the activities. Is it not wonderful to see how a Panchatantra story connects all the art forms? So remember this story and have fun performing all the activities!

Whenever you see this, it means you have to recall 'The Hare and the Lion' story.

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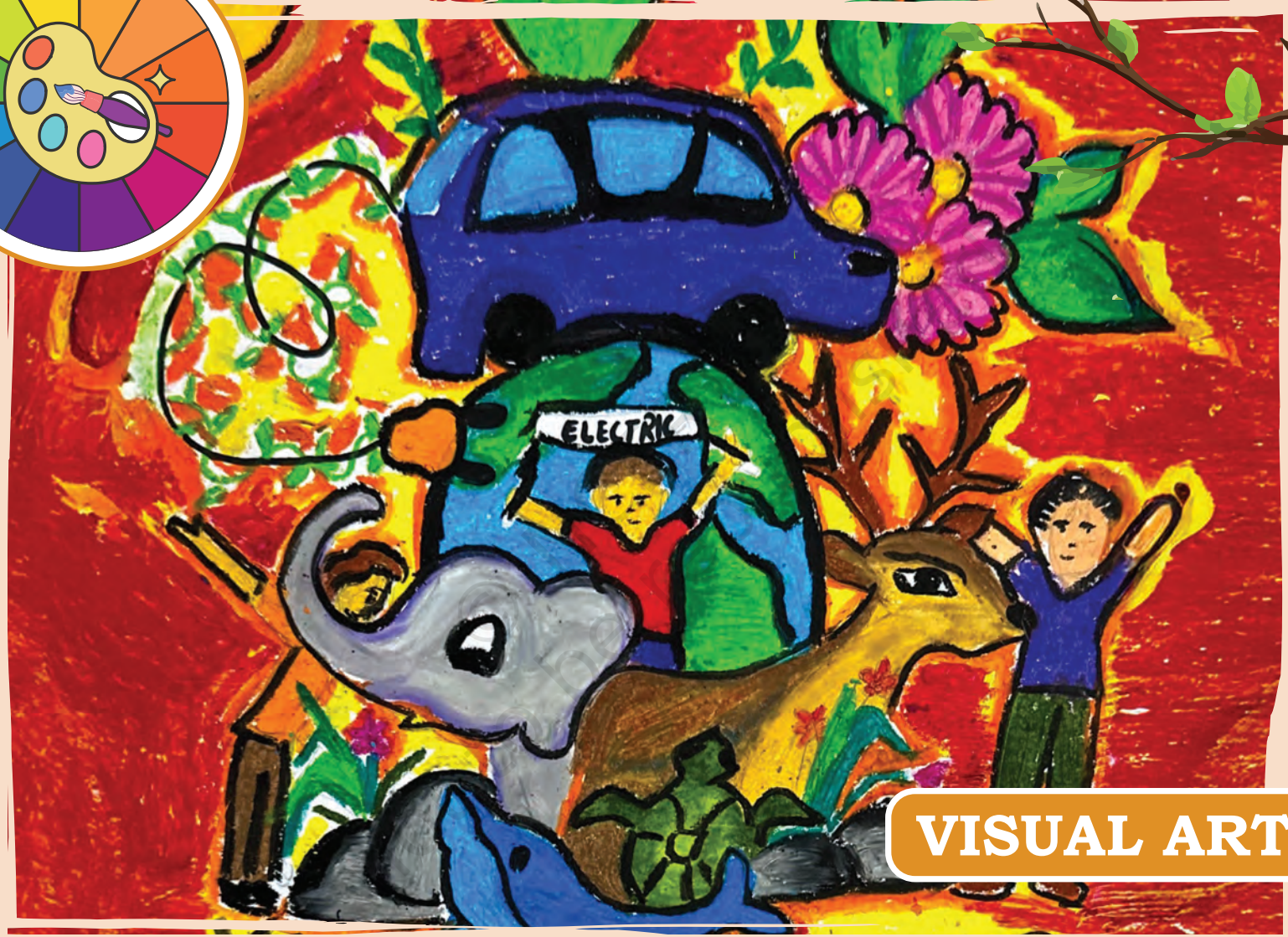
VISUAL ARTS



Artwork created by a student

Dear Teacher,

Let us take our students to a space where they can freely explore, imagine, express and share their creativity through Visual Arts. To create the best learning experience for every student, here are some points that need to be kept in mind.

Classroom Requirements

1. Adequate space for students to work comfortably.
2. Sufficient lighting and ventilation.
3. Proper storage and easy access to art materials, tools, basic stationery, and audio-visual facilities.
4. A space to showcase and exhibit artwork periodically.

Visual Arts Pedagogy

1. Use story telling and everyday examples while introducing concepts and processes.
2. Encourage students to freely express their original ideas, imaginations, emotions, and curiosities through their artwork.
3. Encourage keen observations of everyday life and discourage copying from other pictures or photographs.
4. Allow students to explore, investigate, experiment, collaborate, and have dialogues in the classroom.
5. Include outdoor activities and field trips to help students observe the life and culture around them.
6. Organise field trips, visits to museums, heritage monuments, local melas, and conduct art workshops for students.
7. Invite local artists and craftspeople for interactive sessions, and hands-on workshops.
8. Instill simple habits, such as cleaning up after working, putting back used materials, and handling art materials with care.
9. Encourage students to participate and make decisions in the selection of artwork for classroom display or exhibitions.

Visual Arts Assessment

Please refer to the section on time allocation and assessments for further details.

1. Assessments should align with the Learning Outcomes and Competencies for the Preparatory Stage.
2. Each student should learn to build and maintain a portfolio of their artwork. This will help the teacher to track their learning and progress over time.
3. **Formative Assessment** should not be conducted on a separate 'test day', but should be integrated within the classroom activities. This can be done by:
   - Providing qualitative feedback stating strengths and areas of improvement.
   - Recording students' participation in discussions on art in both formal and informal interactions.
   - Assigning simple tasks during field trips to assess their observation and interests in art activities.
4. **Summative Assessment** should be conducted at the end of each term through project work or practical assignments. Suggested examples for assessment are provided at the end of the 'Visual Art' section.

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Competencies for the Preparatory Stage

C-1.1 Expresses enthusiasm to create a variety of images that depict their everyday life, emotions, and imaginations.

C-1.2 Discuss a variety of ideas and responses while working collaboratively in the Visual Arts.

C-2.1 Creatively uses different combinations of visual elements (line, form, colour, space, texture) while depicting their everyday observations, personal experiences, and feelings.

C-2.2 Compares and contrasts the visual elements, themes, and expressions of artwork shared in the classroom.

C-3.1 Makes choices while working with materials, tools, and techniques used in the Visual Arts.

C-3.2 Practises steps of planning, execution, and presentation while creating visual artwork individually and collaboratively.

C-4.1 Recognises visual elements in nature and describes their artistic qualities.

C-4.2 Demonstrates curiosity towards local art forms and culture.

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Learning Outcomes that can be assessed across chapters

CG	Competencies	Learning Outcomes	Teacher	Self
1	C-1.2	Works collaboratively and exchanges ideas with peers		
2	C-2.2	Identifies the similarities and differences in size, colours, pattern, textures, materials and themes seen in artworks		
3	C-3.1	Selects and uses suitable materials and tools for drawing, colouring, printing, collage, frottage, origami, making floor designs and three-dimensional artworks		
4	C-4.1	Recognises and describes patterns, textures and symmetries seen in nature		
4	C-4.2	Asks questions and shares thoughts while looking at artwork		

Activities that are marked by a star symbol ★ can be facilitated by any teacher, even in schools with limited resources.

Chapter 1

ARRANGEMENTS OF OBJECTS

Notice how a room or shop looks better when furniture and objects are placed in the room artistically. Adding fabrics in the background helps catch our attention.

In this chapter, you will arrange a variety of objects found around you. As you draw, observe the space around the objects, and compare the various sizes, shapes, forms, and colours.

Have you ever played hide-and-seek on paper? You will soon be able to create your visual hide-and-seek through drawings. Gather your materials and tools as they will also be a part of the objects that you will be drawing.

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★ Activity 1.1 Complete the Picture

Some animals have formed a music band.

- Draw the missing musical instruments and objects.
- Colour the picture to make it interesting.
- Compose your own poem for this picture in any language.
- You can add more animals to the band.

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★ Activity 1.2 A Picture Gallery

Nandalal Bose

Note for Teachers:
Support the students to find the objects and musical instruments in the paintings.

Look at the paintings made by the renowned artist Nandalal Bose. He has shown people in various occupations.

In which pictures do you see the following musical instruments? Write the picture number.

Tanpura _____ Dhak _____

Ghatam _____ Singa _____

List the other objects that you see (such as tools and ornaments) below.

_____

_____

_____

_____

_____

Answers: Tanpura— 4, Dhak— 6, Ghatam— 5, Singa— 1

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★ Activity 1.3 Arrange and Draw Objects

- Choose from any of the topics below.
  - Essential items required for a nature walk (refer to Chapter 4 in your textbook *The World Around Us*)
  - Stationery: pencils, erasers, books, bag, scissors, glue, etc.
  - Tools used in farming, carpentry, plumbing, tailoring, etc.
  - Clothes and footwear
  - Vessels and utensils
  - Objects used for grooming: toothbrushes, toothpaste, comb, nail-clippers, soaps, oil bottles, buckets, mugs, etc.
- Arrange objects in an interesting manner and draw them.
- Use most of the space on your paper to draw the objects large.
- Colour the objects first. Then, colour the space around them.

You can also arrange any three **musical instruments** if they are available in your school, and draw them.

Field Trip: Visit a market and observe how objects are arranged and displayed by vendors. Make more drawings there.

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Your space to draw

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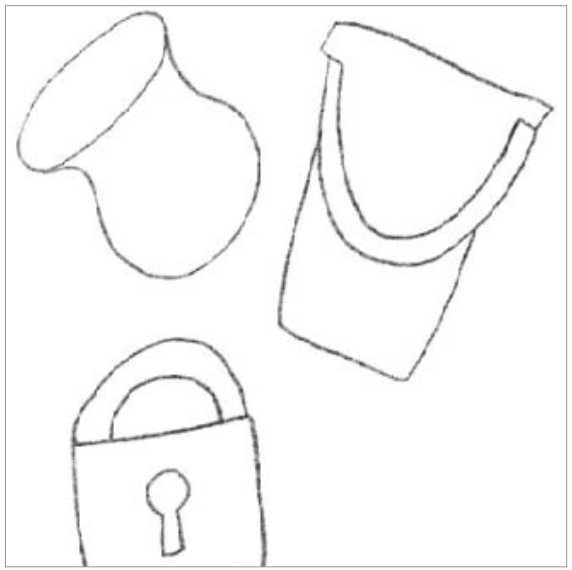
Activity 1.4 Visual Hide-and-Seek with Objects

Let us create the game hide-and-seek with objects.



Step 1: Draw any two or three objects on a sheet of paper. They should not overlap.

Step 2: Draw a squiggly line that wanders through the whole page and goes over these objects. This line would divide each object into smaller shapes.

Step 3: Choose a symbol and a colour for each object. For example, a red dot for the pot, a blue X for the bucket and a yellow + for the lock.

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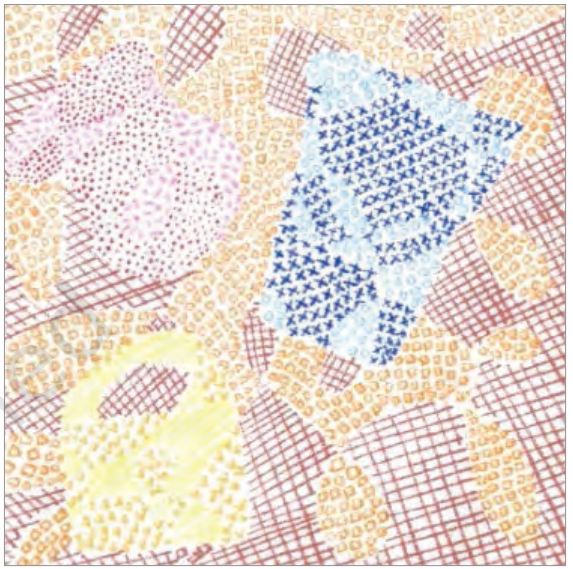
Step 4: Mark all the shapes that divide the objects with the chosen symbols and colours. You can even choose light and dark tones of the same colour for each object.

Step 5: In each object, fill the shapes with two different patterns in the chosen colour.



Step 6: Similarly, choose a colour for the background and fill the background with two different patterns.

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Your space to draw

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Can your friends find and identify the objects in your artwork?

Activity 1.5 Make a Diorama

A diorama is a three-dimensional artwork that has an arrangement of objects to show a scene.

You can easily make a diorama using a discarded carton or a shoe box.

- Imagine and design a room and draw it here.
- Based on the drawing, make objects that would be placed in the room. For example, you can use empty matchboxes to make furniture, and pieces of rags to make curtains. Use your imagination to make objects of your choice.
- Arrange your room beautifully.

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ASSESSMENT — Chapter 1: Arrangement of Objects				
CG	**Competencies**	**Learning Outcomes**	**Teacher**	**Self**
1	C-1.1	Arranges and draws different groups of objects by observing them		
2	C-2.1	Depicts objects in imaginative arrangements by playing with their placement, size, lines, shapes, forms, colours, and patterns		
		Overall participation in class		

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Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

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Any other observation _____

_____

Chapter 2

TEXTURES IN NATURE

Many stories from the Panchatantra, Hitopadesha, and Jataka tales are set in jungles. Nature is full of incredible shapes, forms, colours, patterns, and textures.

Textures can be felt through touch–rough, smooth, bumpy, soft, and everything in between.

In this chapter, you will step outside to explore the textures in your natural surroundings.

Then you will create your own Kalpavriksha or wish-fulfilling tree by learning techniques like:

- **Frottage**—rubbing on textured surfaces to capture their patterns.
- **Collage**—cutting and pasting pieces of paper, leaf, etc., on a surface.
- **Leaf printing**—painting the surface of a leaf and pressing it on a surface.

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Activity 2.1 Imagine a Wish-fulfilling Tree

Look at the trees around you, or pictures of trees, and discuss the following:

- Their size—are they tall, short, big or small?
- Their parts—trunk, branches, leaves, flowers, fruits, thorns, roots, etc.
- What kinds of lines, shapes, colours, and textures do you see?

Imagine that you are in a magical forest, where you can make your own ***Kalpavriksha* or wish-fulfilling tree!**

Trees give us so many things—oxygen to breath, fruits, shade and so much.

- What kind of tree would you like to make?
- It can be of any size, shape, or colour.
- Sketch two to three ideas for your tree.

Do You Know?

Ancient texts mention Kalpavriksha as a tree that grants wishes.

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Your space to sketch your tree

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★ Activity 2.2 Frottage

The process of capturing textures by rubbing on surfaces is called **frottage.**

You can use pencils, colour pencils, or crayons for this.

Gather your materials for the activity and step outside.

Touch and explore different textures

- Touch different surfaces, such as soil, pebbles, stones, leaves, flowers, tree barks, etc.
- Does the texture of a bark feel the same as that of a leaf?
- Observe the lines, shapes, and colours of different textures.
- Compare the kinds of line patterns each texture creates.
- Observe the lines on the leaves, shown in Chapter 4 of *The World Around Us* textbook.

Make your frottage by following the instructions given on the next page.

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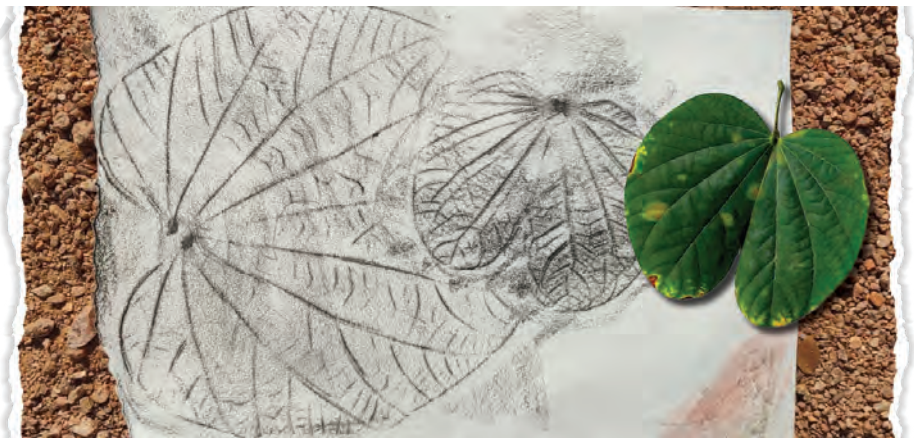
Frottage Process

1. Place a sheet of paper on your chosen surface.
2. Hold the sheet on the surface and rub a coloured pencil or a crayon on it.
3. Observe the texture that is captured.
4. Rub it with a little more pressure to capture more details.
5. Place the sheet on different surfaces and repeat the steps.

Gather all your frottage artworks for the next activity.



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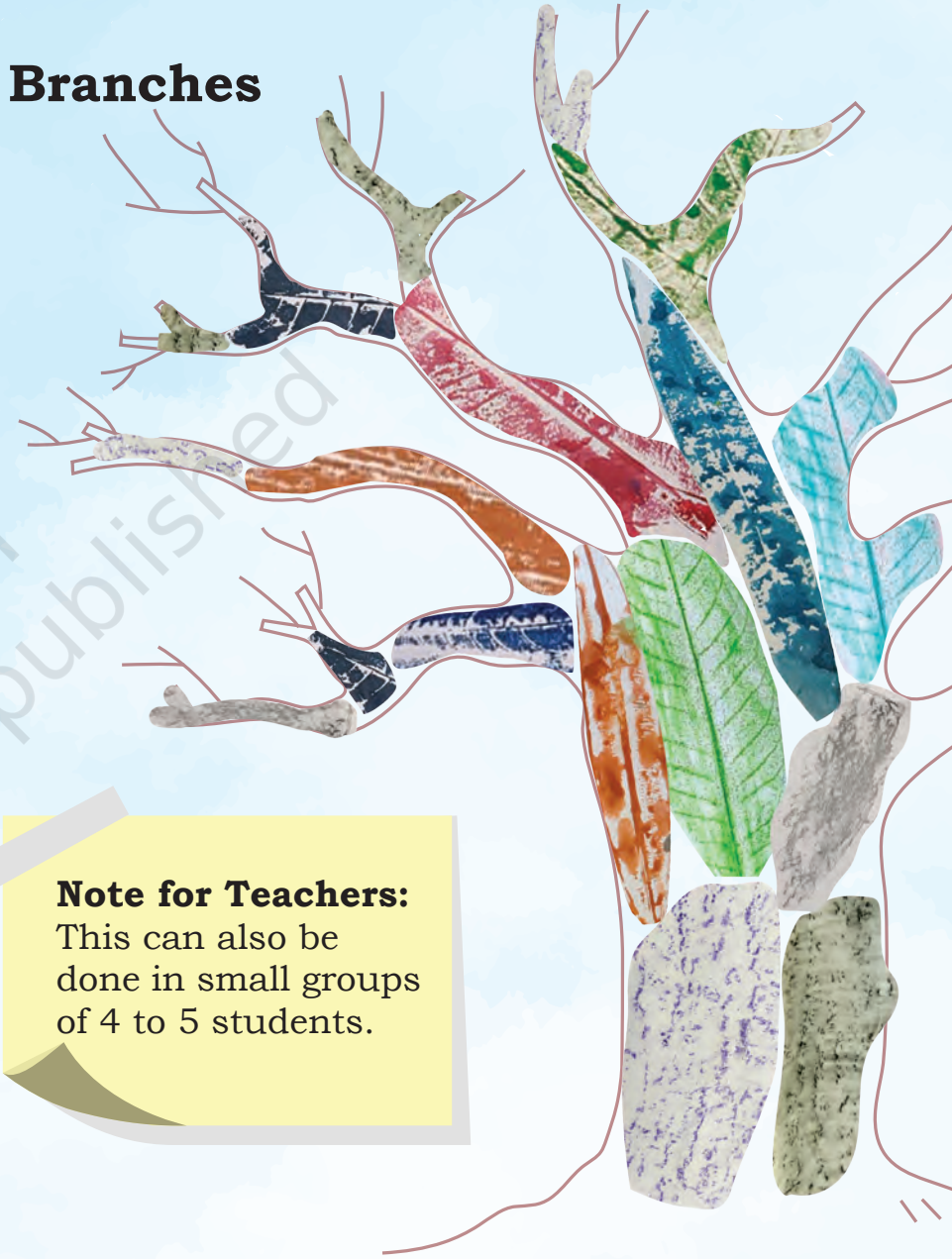
Activity 2.3 Collage of Trunk and Branches

Collage is the process of pasting different materials on any surface to make an artwork.

Collage Process

1. Prepare a large surface by joining sheets of paper. You can use old newspapers or a large piece of waste fabric.
2. Create the outline of your wish-fulfilling tree by drawing its trunk and branches based on your preparatory sketches.
3. Gather the frottage work (you can also include materials having different textures).
4. Select textures from your frottage work by sharing and exchanging with your friends.
5. Arrange and paste the frottage work within the outlines of the trunk and branches.



Note for Teachers:
This can also be done in small groups of 4 to 5 students.

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★ Activity 2.4 Print the Leaves

After completing the collage, add leaves to the branches of your tree.

Leaf-printing Process

1. Gather leaves of different shapes, sizes and textures.
2. Mix some paint and water to create a creamy paste.
3. Apply the paste on the leaf with your finger, a sponge or a brush.
4. Place it on the desired area and press it hard.
5. Lift it off the surface carefully.
6. Repeat this process with different leaves and colours.
7. Create patterns and arrangements while you print the leaves.

Complete your tree and invite your friends to make wishes.

Note for Teachers:
This can also be done in small groups of 4 to 5 students.

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ASSESSMENT — Chapter 2: Textures in Nature				
CG	**Competencies**	**Learning Outcomes**	**Teacher**	**Self**
1	C-1.1	Depicts patterns and textures seen in plants		
2	C-2.1	Makes preparatory sketches and edits artwork before presenting the completed work		
3	C-3.2	Overall participation in class		

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Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

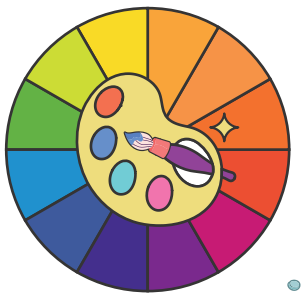
_____

Any other observation by the teacher _____

_____

Chapter 3

AQUA WORLD



Aqua is another word for water. Aquarium starts with this word. Aqua is also used to describe some shades of colour, such as aqua blue or aqua green.

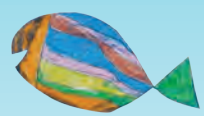
Dive into this chapter and let your imagination flow.

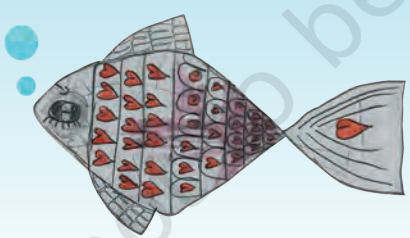
Observe patterns as you draw, colour, and create many aquatic creatures.

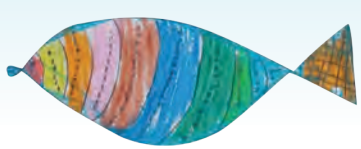
Twist and turn lines into animal forms, as you create new designs of your own.

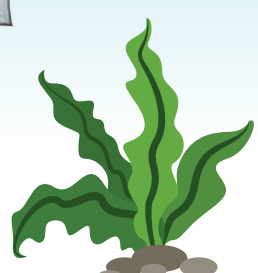
Construct hanging artworks called mobiles, that move.

What are you waiting for? Put on your art goggles and dive right in with a wondrous **splash!**









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Activity 3.1 Droplets, Ripples, and Waves

How do you feel when you sit by an ocean, sea, river, pond, or lake?

What kind of lines and patterns do water droplets, ripples, and waves make?

Draw the patterns in the space provided here.

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Activity 3.2 Shells and Scales

Draw outlines of three or more aquatic animals.

Add the patterns you see on each of these animals.

Compare their patterns and discuss their similarities and differences.

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Activity 3.3 Reflections in Water

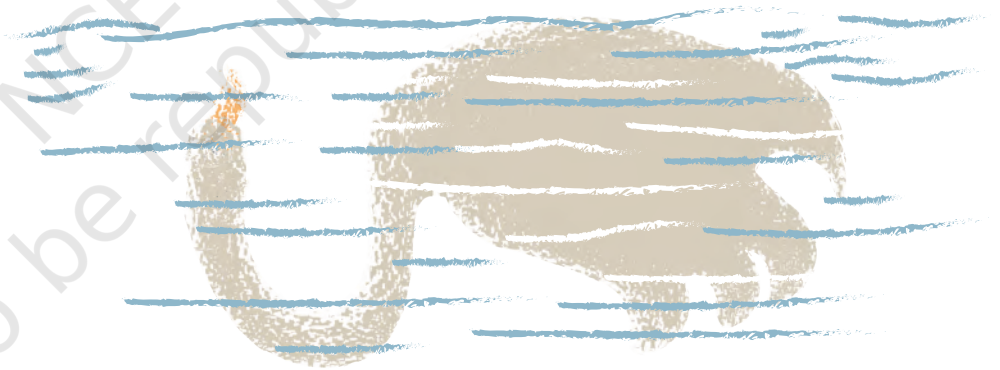
When you look into a mirror, doesn't your reflection look exactly like you?

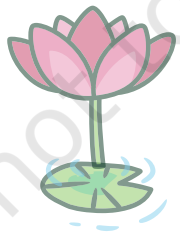
Look at the picture on the bottom right

- Whose reflection do you see in the water?
- Draw the animal by mirroring its reflection.
- Colour your artwork.

Draw another picture on a separate sheet of paper and show the lion from the Panchatantra story peeping into the well.

- Draw its reflection too.





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Draw scene from the Panchatantra story — Lion seeing his reflection in the well.

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Activity 3.4 Underwater Professionals

Imagine the aquatic world having various professions, like bus drivers, teachers, lawyers, carpenters, chefs, doctors, actors, and so on.

Here are some ideas to get you started:

a teacher crab,
a doctor fish,
a chef tortoise,
a crocodile actor,
an octopus fashion model,
a lawyer shark.

Choose other professions or other aquatic animals and draw them.

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Your space to draw underwater professionals

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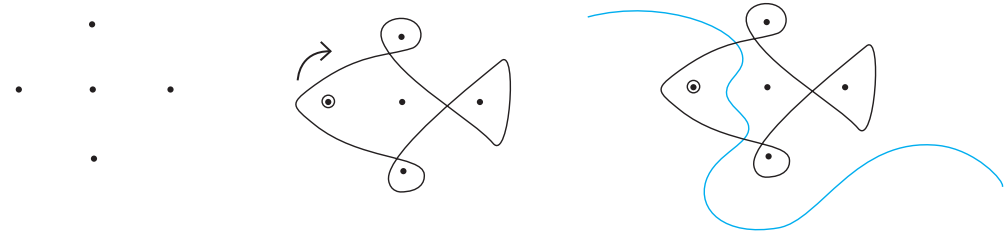
★ Activity 3.5 *Kolams*

In Tamil Nadu, floor design is called *Kolam*. What is it called in your language or region?

These are drawn using stone powder, rice flour, or chalk.

- Practise drawing this fish *Kolam* using dots and lines.
- Create other aquatic animals using dots and lines.

After you practise making *Kolams* on paper, make them on the floor.



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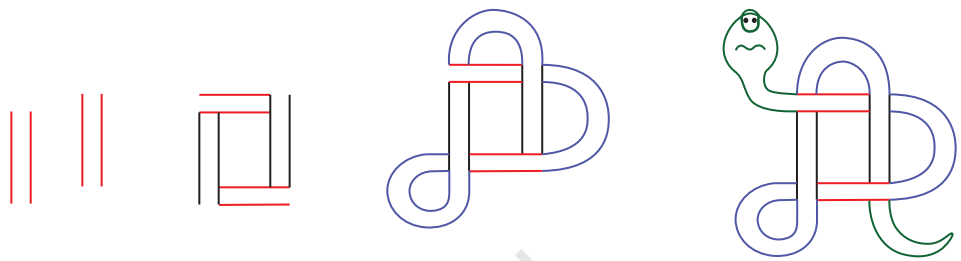
Draw a snake *Kolam* in the empty space on the right.

- Follow the steps.
- Carefully observe the **overlapping lines.**
- Add **patterns** on the body and **colour** it.

Create the *Kolam* using a piece of thread or a thick rope.

- Look at the picture
- Use coloured threads and ropes to make your work attractive.
- Help friends who may have difficulty in following the pattern.



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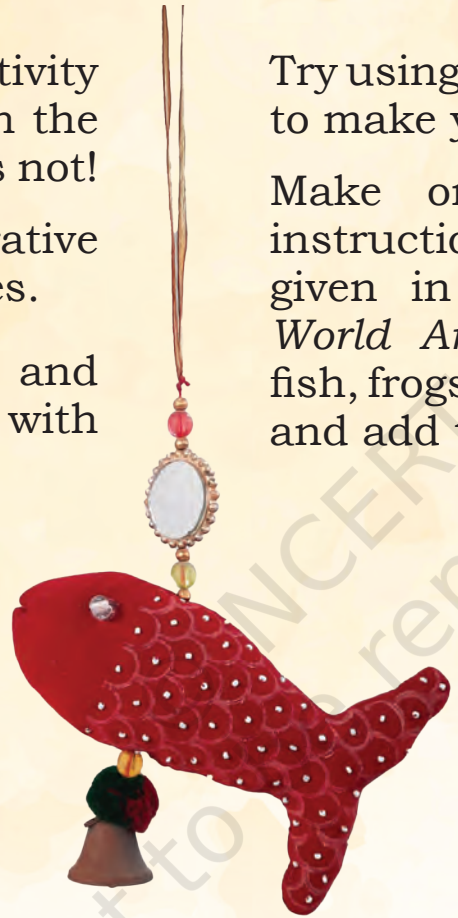
Activity 3.6 Mobile — A Moving Artwork

Do you think this activity has something to do with the mobile phone? No, it does not!

A mobile is a type of decorative hanging object that moves.

Look at these pictures and create your own mobiles with animal forms.



Try using a variety of materials to make your unique mobile.

Make origami turtles (see instructions in the activity given in Chapter 4 of *The World Around Us* textbook), fish, frogs, and other creatures and add them to your mobile.

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ASSESSMENT — Chapter 3: Aqua World				
CG	**Competencies**	**Learning Outcomes**	**Teacher**	**Self**
1	C-1.1	Depicts patterns and symmetry seen in water and among animals		
2	C-2.1	Uses a variety of shapes, forms, and patterns to depict animals or imaginary creatures		
3	C-3.2	Follows the sequence of paper folds in Origami activities		
		Overall participation in class		

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Teacher's feedback on student's strengths _____

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Teacher's feedback on areas of improvement _____

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Any other observation _____

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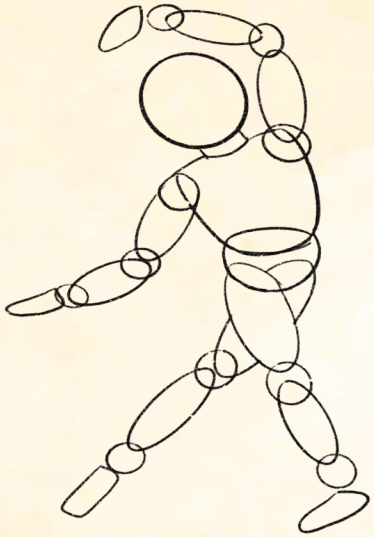
Chapter 4

PEOPLE IN ACTION



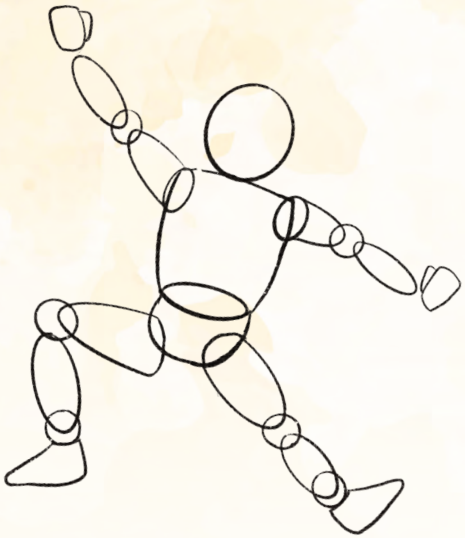
Recall a time when you were in a crowded place with people moving around in different positions and actions. Each person's posture and movement could tell a different story.

Nandalal Bose's paintings in Chapter 1 show a variety of postures and actions of people.

In this chapter, you will learn to use geometric shapes to sketch people in action.

Inspired by traditional Indian toys, you will craft geometric 3D forms to make a spinning doll and enjoy playing with it.

Get ready to imagine, create, and have fun!



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★ Activity 4.1 Visual Journal

A journal is a book that you use to write down ideas and observations, or make quick sketches.

Keep a few sheets of paper ready.

Let us play the statue game.

- Ask one friend to stand in front of the class.
- Ask them to enact everyday actions like showering, playing, eating, and so on.
- Observe how their bodies move and turn.
- When you see an interesting pose, say **"statue!"**

Sketch each pose on a page within one-minute.

Do not think about making these one, minute sketches perfect. It is okay if they look sketchy or incomplete.

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Draw your one-minute sketches here

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Activity 4.2 Drawing Body Movements

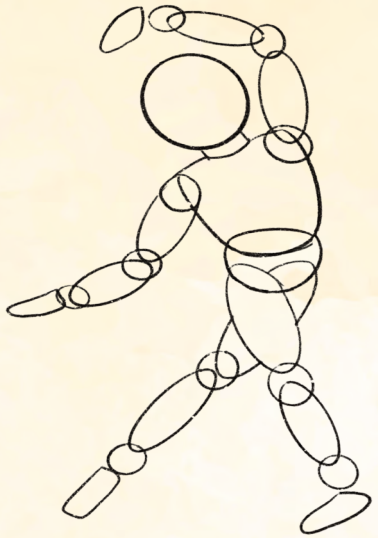
How will you draw people when they are moving?

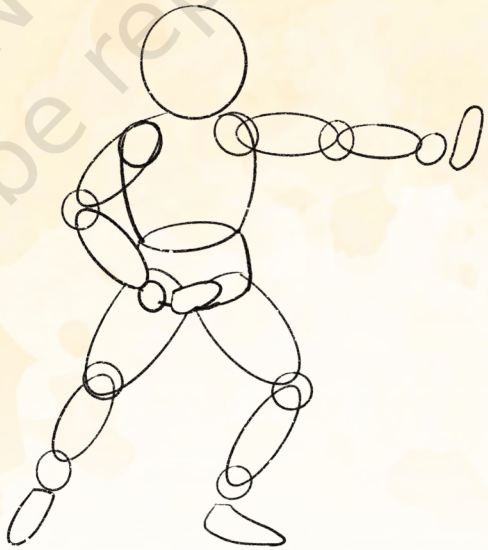
When you carefully observe the body, you will see that it is made of spherical and cylindrical forms.

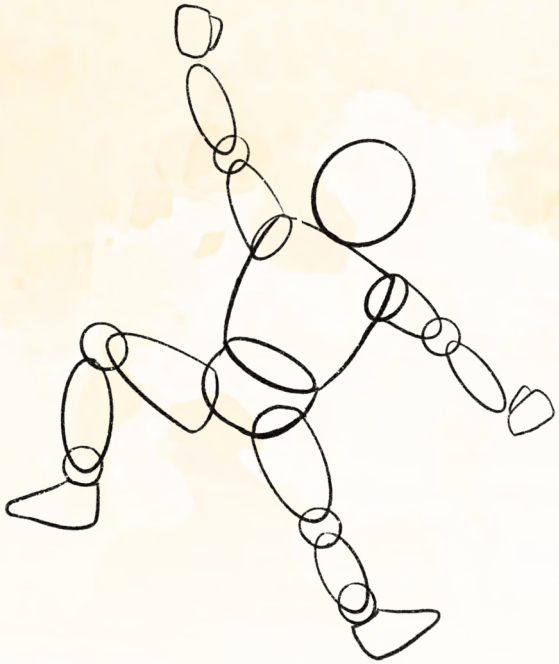
Look at the pictures shown on the page. The whole body has been drawn using imperfect circles and ovals.

Observe people closely and make drawings.

- Capture their postures and movements using such figures.
- Draw positions and postures that you practise in dance.
- Try to sketch as many actions as you can.







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Your place to draw the figures

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★ Activity 4.3 Toy People

Every region in India has a unique way of making toys. Many of these are dolls made of clay, wood, cloth, jute, palm leaves, paper mache, shells, and metal.

Discuss the toys you have played with and the materials they were made of.

Do You Know?

Channapatna in Karnataka is popularly known as the toy town. It has a tradition of manufacturing colourful wooden toys. Geometric forms like cylinders, spheres, cubes, and cuboids are commonly seen in their designs.

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Look at the variety of dolls from different parts of India.

- Observe and discuss the materials used.
- Discuss how the characters are portrayed.
- Imagine the stories they depict.
- How would you play with them?

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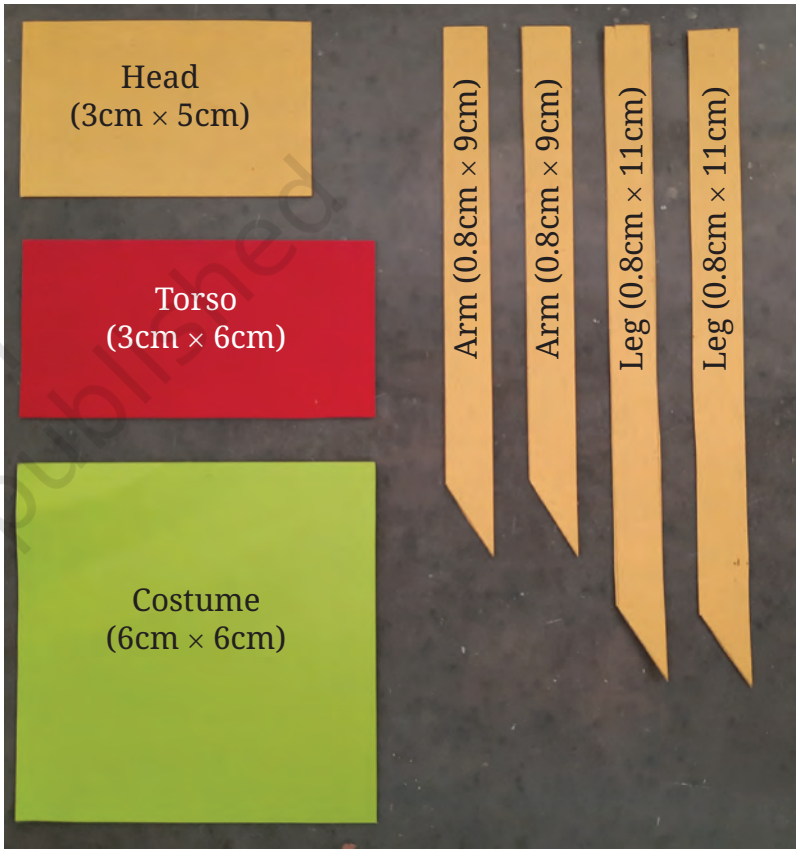
★ Activity 4.4 Spinning Paper Doll

Materials

- *A thin stick or broom stick*
- *A5 size paper (half A4) plain/coloured*
- *Glue*
- *Pens/sketch pens*
- *Crayons/paints to colour (optional)*



Follow the instructions to create a spinning doll that you can play with.

Step 1: Draw the shapes of the required size on your paper. You can make them bigger too.

Step 2: Colour the shapes if you are using a plain paper.

Step 3: Cut out the shapes. Now make the body parts from each shape.

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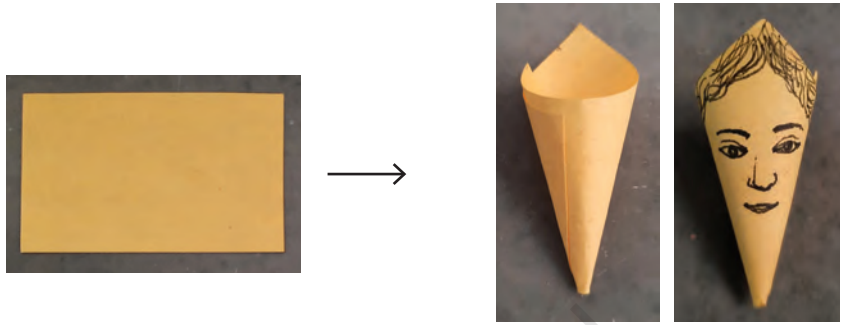
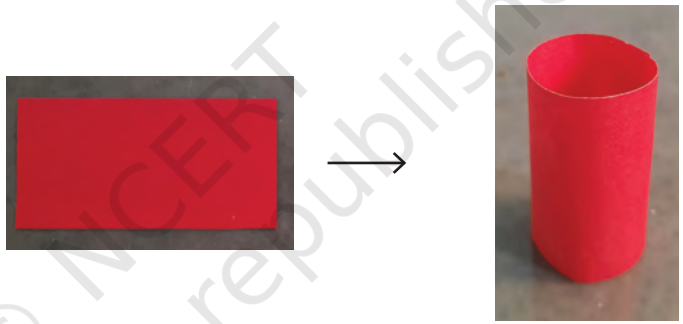
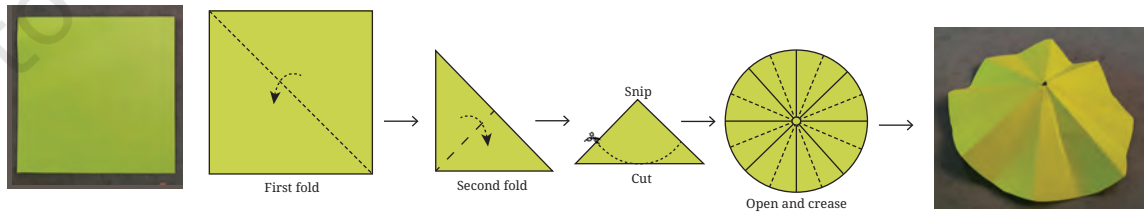
Step 4: Make the head by rolling the smaller rectangle into a cone. Stick the edge. Draw eyes, nose, mouth, and other facial features.



Step 5: Make the torso by rolling the bigger rectangle into a cylinder. Stick the edges.



Step 6: Follow these steps to make the costume. Innovate with the costume as well as the position of the arms and legs to make each of your dolls different from others.



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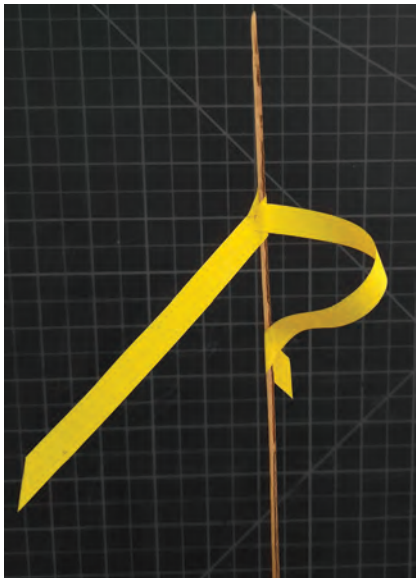
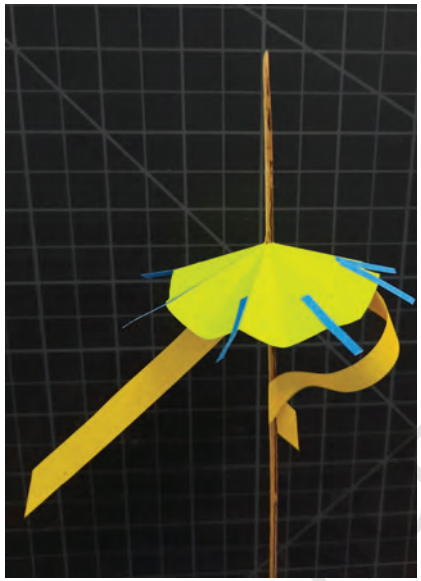
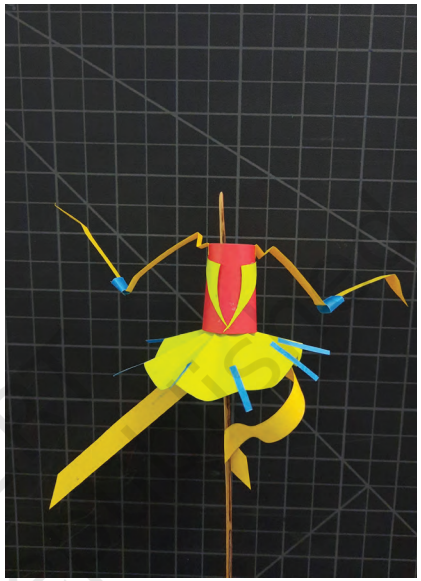
Step 7: Assemble the doll on a stick.



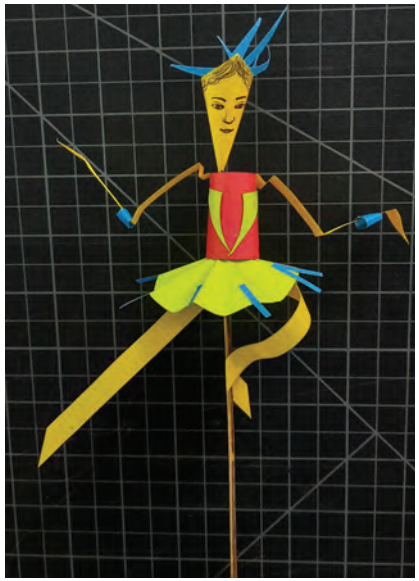
Wrap one end of each leg around the stick and glue it.



Place the costume over the legs. Decorate it.



Glue the arms on the torso. Create folds at the shoulders, elbows, and wrists.



Place the head. Decorate it.

Now spin the doll and play with it!

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ASSESSMENT — Chapter 4: People in Action				
CG	**Competencies**	**Learning Outcomes**	**Teacher**	**Self**
1	C-1.1	Uses basic shapes to depict the human body in a variety of postures and actions		
2	C-2.1	Crafts simple three-dimensional forms with paper (cone, cylinder, etc.)		
3	C-3.2	Follows the sequence of instructions to make a paper doll		
		Overall participation in class		

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Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

Summative Assessment

	Activity for assessment (example)	Criteria for assessment
Individual	Create a picture using your imagination that shows an indoor/outdoor scene which combines **any two** of these: • People or animals in any action • Objects • Plants and trees	• Uses a variety of lines, shapes, forms, colours, patterns, and textures • Selects and uses suitable materials and tools
Group	Choose an area of your classroom to decorate and creatively display your artwork. • Think of a theme • Use a variety of materials for decoration and presentation	• Works collaboratively and exchanges ideas with peers

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THEATRE

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Dear Teacher,

Children love drama and stories. They have astonishing levels of imagination and creativity at this age. This book has been designed keeping the same in mind. The intention is to keep the process joyful without bringing in the stress of having to remember and memorise.

We introduce children to new skills and techniques in theatre using games and activities. As teachers, we provide a supportive environment to let them explore possibilities on their own, and not insist on anything specific. Let us encourage participation and free imagination. Most importantly—let us all have fun together!

Some points to keep in mind:

Vidushaka is a unique character from traditional Indian theatre. This character was used in Sanskrit theatre to connect scenes often using humour and antics. This character could assume any form as per the situation and speak about it. Here, he has been used as a friend of the children, introducing them to concepts and ideas in theatre and guiding them with information as they proceed from one activity to another. Important takeaways and lessons for children are spoken by Vidushaka.

1. A spacious empty room to be provided for theatre classes to facilitate free movement. It needs to be clean and free from obstructions or sharp objects that may cause injury.
2. Start the class with a prayer and a recap of what was done in the last class. You may refer to the Grade 3 textbook for the suggested prayer.

Structure of the class		
5 minutes Prayer and recap	30 minutes Class activities	5 minutes Circle time

3. The teacher must demonstrate by doing the activities before asking the children to do them.
4. The teacher may only give examples for activities. It is important to let the child think and come up with their own ideas or situations. Numerous examples to help the teacher with activities are given in the QR code.
5. The teacher is free to repeat an activity any number of times as the class requires.
6. Encourage children to watch play performances. Suggestions could be sent to parents to take children to watch live theatre shows.
7. Invite teams to perform children's plays in school or organise field trips to watch plays and interact with the actors would help motivate children.

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Theatre Assessment

Theatre has always been a positive, enjoyable experience for children. Therefore, just like they enjoy the classes, the assessments also need to be fun-filled, and not bring in the stress or anxiety that is normally associated with tests and exams. All assessments are based on activities. Here are some basic pointers to keep in mind while assessing:

1. Competency and skill acquired should be the focus.
2. There is no correct or wrong answer here.
3. The final outcome or presentation is not the only benchmark.The effort, thought, and process behind it also needs to be considered, along with:
   - Knowledge application
   - Effort and participation
   - Creativity and presentation
   - Teamwork and collaboration
4. Encourage self-reflection and treat it as a feedback for teachers (last column in the rubrics provided)
5. Create a motivating and supportive environment specially for those who may be shy or inhibited
6. Read the section on time allocation and assessments at the beginning of the book for better clarity.

Formative Assessments	Summative Assessments
A continuous process that goes on throughout the class duration. No separate 'test day'. It includes:	Conducted at the end of the year, on a designated day. Completely activity-based. Question paper and written tests are to be avoided.
1. Circle time (children freely share ideas. Teacher makes note of each child)	1. Activity examples are provided at the end of the book.
2. Rubric provided at the end of the chapter	2. Scoring to be based on rubrics
3. Teacher's observations	3. Include the child's self-reflection in the overall score

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SWAGATAM MY LITTLE STARS!

Taking you all on a theatre journey last year was so much fun. I could not wait to return! For those of you who were not there last year, my name is **Vidushaka.**

I love theatre and drama and have been doing this for many, many years. I will be sharing with you many stories from my experience, as I take you on a journey to explore theatre. Today, I want to tell you a secret. With all that I have done in theatre for many years, my favourite part has been working with children. It is so much fun. That is why I was waiting to come back to you!

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Before we start this year's fun activities, I want to know what you did based on the new concepts you learnt last year. I will help you recall the concepts, and you will tell me what you did in school or at home during the holidays.

Giving meaning to gestures and postures (body language)

I did _____

Using everyday objects with new meaning (creativity and improvisation) **I did** _____

Telling stories and enacting them (storytelling and role-play)

What I did _____

Note for Teachers:
Some children may feel shy or inhibited during some activities. Gently motivate and let them try out at their convenience. While it is fine for some to take extra time, the teacher's constant positive support is of utmost importance.

Excellent! With so many new ideas, we are all set to start off for this year. Let us—

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Chapter 5

EXPLORE!

We are 'exploring' all the time in theatre. 'Exploring' means 'finding out'. We always try to find out more about a story or how the audience liked our show. We also like to find out how we can improve or what we can do to make the show better. So, let us begin!

0437CH05

SCENE 1 Building Individual Focus

Theatre is teamwork. You always work together in a group, supporting each other. If there is a problem, everyone works towards solving it. If there is success, everyone shares the joy.

But that does not mean there is no individual effort. It is important for each member of the team to put in equal effort and hard work. Though you are working in a team, it is important to be focused and concentrate on what you should do. Do not let others' actions distract you.

Also, keep in mind that if you are not clear on what you should do, you cannot help others in case they are in trouble. So, **focus.**

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Activity 5.1 "Ram says ..."

This is a fun theatre game that is played in a group, but it will test your individual skills. Practising this regularly will make you alert and focused.

Instructions and Preparatory Exercises

You have to follow only those instructions where the teacher says **"Ram says ..."**.

For example,
when you hear **"Ram says walk in a circle,"** start walking in a circle.

when you hear **"Ram says hands up,"** raise your hands.

when you hear **"Ram says look up,"** tilt your head upwards.

Every instruction that you follow should begin with **"Ram says"**.

If you hear just the instruction, **without "Ram says",** do not follow that instruction and continue doing the previous action.

For example,
when you hear **"Ram says walk in a circle,"** start walking in a circle.

when you hear **"Ram says hands up,"** raise your hands.

when you hear **"look up,"** do not tilt your head upwards.

Keep your hands raised until you hear **"Ram says ..."**

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The teacher will mix up instructions to keep everyone alert. You will get continuous instructions with **"Ram says ..."** and suddenly one without it. You have to be very alert to identify it and not follow that instruction.

Basic

Different types of instructions are given, such as "walk", "jump", "make a happy face", "make an angry face", "walk like an elephant", "sniff like a dog", and anything else that the teacher can creatively think of.

Advanced

More complex activities like working in groups of four, five, or six to create shapes like rectangles, triangles, and circles, or various alphabets of Hindi, English, and regional languages.

Common situations in the environment like a flock of birds pecking on seeds or stories from the Panchatantra like a tortoise walking in the forest can add more fun.

Note for Teachers:
If the children are picking up the game well, the responsibility of instructing can also be given to various students one by one. Make note of their skills in coordinating with the group and their ability to give complex instructions.

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- Share the most enjoyable and the most difficult thing that you faced while doing these activities.
- How did you manage when it was difficult?
- What new things can we add to make this game even more fun?

Ram says, "Vidushaka, narrate a fun story."

Many years ago, at a theatre workshop, "Ram says" was the highlight. The kids were well prepared, and everyone was determined not to get out. Sunita teacher was giving instructions. She started off easy, "Ram says touch your nose", "Ram says jump up and down." But then, she decided to have some fun.

"Ram says, pat your head and rub your belly at the same time." Sunita, the teacher, commanded with a grin. This resulted in chaos. Kids were furiously trying to pat and rub, looking like confused puppets.

Then she shouted, "Now clap your hands!" immediately, at least half the group clapped, only to realise their mistake. She hadn't said, "Ram says stop patting and rubbing." They groaned, but what really got everyone laughing was Raju, who had been so focused on keeping rhythm, kept patting and rubbing for a full minute after everyone else stopped.

When he finally noticed everyone staring, he threw his hands up, "Well, Ram didn't say stop!". He was right.

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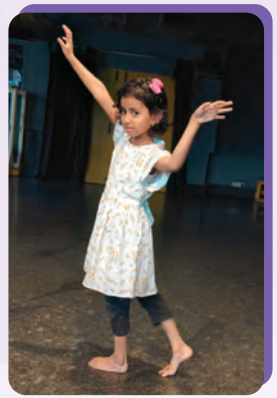
Activity 5.2

Wild Walks and Animal Antics

Do all of you love animals and birds? Have you ever imagined what it would be like to live the life of your favourite animal or bird? How would it be to walk in the forest, look for your food and sleep under the branches or in a cave? This fun activity lets you do all that and more. You even get to interact with other animals in the forest!

Instructions and Preparatory Exercises



Think of your favourite animal or bird and walk randomly in the room. When the teacher claps, you freeze in the position of the animal or bird that you were thinking of. Alternatively, all of you stand at an ample distance from each other. The teacher picks a chit and calls out an animal and all of you walk like that animal. Sounds fun?

Basic (Individual Activity)

Assume that you are an animal, but do not announce it to the class. Imitate the body movements of that animal. The speed of your walk, eating style, sleeping, and other behaviours have to be similar to those of that animal. Your friends have to guess which animal you are. For example, a sloth is slow and a dog is relatively fast.

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Panchatantra Exercise

You (as the same animal) are walking near the lion's cave, looking for food. Walk carefully so you don't wake the lion up. Suddenly, a loud sound is heard, and the lion wakes up. Run!

Advanced (Group Activity)

You are now in groups in the jungle. You have other animals of your kind along with various other animals. How would you behave when you are in a herd or a flock? How would you interact with other animals? Some are your friends while others are not. How do you escape when in danger?

Panchatantra Exercise

Imagine you are a deer, and you are discussing a plan to escape the lion's fury. You want to save the baby deer in your family. Enact a simple scene with other animals.

Note for Teachers:
These exercises can be utilised to bring out short stories or scenes from famous stories narrated through animals. For example, *Hitopadesha* and the *Lion King*.

- What was your favourite animal movement? Why?
- Which animal did you not like to perform and why?
- Which animal behaved well with you and showed respect?
- Do you think it is better to have multiple limbs to walk or is it better that we have two legs?

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ASSESSMENT — Chapter 5: Explore

Competencies

C-1.1: Expresses enthusiasm to depict a variety of objects, people, situations, and experiences in drama activities.
C-1.2: Discusses own thoughts and responses while working collaboratively in the Dramatic Arts.

CG	Competencies	Learning Outcomes	Teacher	Self
1	1.1	Able to hold focus on one's task in a group activity		
	1.2	Improvises and adds creatively to the scene		
	1.2	Tries activities without inhibition		
	1.1, 1.2	Alertness and attention to detail		
		Overall participation in class		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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Chapter 6

IMAGINE

Imagination is a very powerful tool. If you are able to imagine with great detail, it is like having a superpower — You can come up with new ideas, tell new stories and even solve problems! Do you want to know how? Here is an interesting story related to Arjun.

Around 500 years ago, in Chitrapur, a grand play about the Mahabharata war was being performed. Villagers had gathered to see it. The play began … When it was the most exciting part where Arjuna had to enter the stage, the actor playing the role stumbled backstage. His shiny costume tore on a sharp edge. The colourful fabric was ruined. Everybody was tense and anxious. Without the costume, how could Arjuna continue?

0437CH06

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Just then, a young boy named Arjun (yes, coincidence!), who was helping backstage, quickly came up with an idea. “We’re surrounded by nature!” he said. He closed his eyes and said, “I think we can create a new costume from leaves and bark, just like sages used to wear in the forests. I can see it clearly in my mind”.

Before anyone could object, he ran and gathered large leaves, strips of bark, and vines. He tied the leaves together and made a fabric belt and armlets from vines. He put turmeric powder and ash for war paint, and the new costume was ready!

The actor went onstage in his improvised outfit. People clapped in awe. They felt it was a good idea to show Arjuna’s strength through nature. The play went very well, and the torn costume was forgotten. Young Arjun became a hero for his quick imagination and problem-solving.

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SCENE 2 Individual Skills in Group

You saw how Arjun became a hero. There are two things we can learn — good imagination helps and having unique skills in a team can make a difference. Though everyone is working together in a team towards a common goal, it is important to see what skills every member has and help build them. Everyone in the team cannot do the same thing. Each one has to contribute based on what they are good at.

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Activity 6.1 Panchatantra Exercise

Divide yourselves into groups of five. In your group, assign one animal to each person. Every member makes a list of special qualities they have as that animal.

Now, as a team, imagine you are in the forest discussing a plan to escape the lion's fury. Think of a new solution other than what the hare did. Discuss how the skills of each animal can be used to escape the lion.

Name of your group

New solution to the lion problem in the forest

Contribution of each team member

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Activity 6.2 Object Improvisation: Group

Let us play a theatre game to understand how you can work individually in a team. Remember you had done 'object improvisation' last year? You used objects around you to give different meanings to them—like pretending your pencil box is a treasure box or a laptop. You can play the improvisation game for one round to recall what you did last time. It will also help those who missed out on playing it.

Theatre Game – recall (Grade 3)
The teacher picks an object. Each student thinks of using that object as something else than the same purpose it is meant for. One by one, the students pick up the object, do an action using the object as a different one. No repetitions are allowed.

We will now extend it to include a team. The teacher first picks an object in the classroom. Suppose she picked a water bottle. It can be used in many ways, such as:

A mic to speak

A trophy or award

A phone and many more

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The teacher randomly gives it to one of you. Based on the child's action, the teacher sends another child to add to the scene. Now, both of them must have a conversation about that imaginary object based on the water bottle.

After the conversation has progressed, the teacher adds another child to the scene. Now, all three have to spontaneously build the scene around the imaginary object based on the water bottle.

Note for Teachers:
Only send children to add to the scene. The role that the child has to play and what has to be spoken will be decided by the child. The teacher should not assign specific roles to the children. They spontaneously decide based on the situation in the scene.

Remember!

Key skills required: imagination and observation. You should demonstrate your actions so clearly that everyone understands. If the action shown is misunderstood, the entire scene will not make sense.

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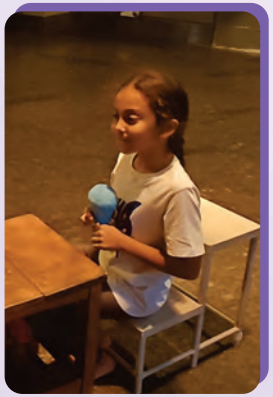
Note for Teachers:
Ensure that every student gets to perform both roles. The first person interprets the given object, and the second person adds to the scene. Both these require very different skills and need to be developed in children.

- For which object could you think of more improvisations?
- Which scene was most interesting when it was developed?
- List out three improvisations for five objects found at home.
- Which scene was the most difficult to develop? Why?



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Now that you have understood how imagination is a superpower that will help you all the time, let us understand how this helps in theatre. Imagination in theatre needs to happen in two ways:

1. Creatively thinking about a concept or a story and how to develop it.

2. Visualising how to present it in front of the audience, so it looks good.

The previous activity, of building a story around an object, is the first type of imagination mentioned in the box. Remember, Arjun saved the day by creating a new costume with his imagination? That is the second type. It is called **VISUALISATION.**

Visualisation refers to the ability of the mind to create pictures, images, or scenes without having seen them before.

For example, you might think you are a superhero. That is not visualisation. But when you see yourself flying in the sky, across the ocean and defeating enemies to save the weak, that is visualisation. If you are able to see the details of what you are wearing, what you see around you as you fly in the sky, how you talk to others—then your visualisation is very good! Now let us do a fun activity to help you build your visualisation.

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Activity 6.3 Group Scene Building

The previous activity had you all building scenes based on an object. In this activity, the difference is that you get to plan, discuss, and decide what you will perform. You have to spontaneously build a story. This will give you the opportunity to **visualise.** After you decide on the story, you visualise the details of the scene. These are some points you will need to help you visualise.

Points that will help you in visualising a scene

- What is on the stage when it starts (table and chair or actor standing with a bag, etc.)?
- When and from where will the actors (students) enter?
- Where and how will they speak to each other?
- How will it conclude, and from where will the actors exit the scene?

If your group is able to discuss and visualise this together, you are ready to perform.

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Basic

The topic given by the teacher for each team is an object. The story is built and presented based on the object.

Advanced

A broad theme is given instead of an object. This gives more scope for creativity and imagination in building the story. For example, fear, anger, nature, school, and travel.

Note for Teachers:
The class will be divided into teams of four or five. Students have to come up with a story based on the object/theme given to them. Each team will be given 5 minutes to plan and discuss. When a team is performing, others have to watch them and make notes. After the performance, facilitate a quick feedback from all teams before moving on to the next group.

Panchatantra Exercise

A part of the Panchatantra story could be picked by a team to develop it and improvise differently (other than what has been given). The choice of animals in the scene and their roles can be changed as per the creativity and imagination of the team.

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Points for making notes – for the feedback discussion	Could not understand	Can be better	Very nice
Focus of the story on the given object or theme			
Confidence in entry and exit of actors			
Clarity about the story to be performed			
Creative use of props			
Participation of all team members			

- Does the story have a different impact when its central focus is on an object or theme.
- Was there a similar pattern in which the stories began and ended?
- Can stories include both themes and objects? Try it out in your free time

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ASSESSMENT — Chapter 6: Imagine

Competencies

C-2.1: Creates and performs drama in the classroom based on everyday events, by combining various characters, roles, situations, spaces, and basic props

C-2.2: Compares and contrasts themes and elements of drama, and related artistic expressions created in the classroom

CG	Competencies	Learning Outcomes	Teacher	Self
2	2.1	Able to bring forth one's skill in a group		
	2.1, 2.2	Observes the details when others are acting and visualises one's role in it		
	2.1, 2.2	Eager to demonstrate more actions than what is asked for		
	2.1	Understands role and space in relation to object		
	2.2	Works on building the scene 'together' and not just one's ideas		
	2.2	Provides feedback on others' performances as per the given criteria		
		Overall participation in class		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

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Chapter 7

LET'S CREATE

Have you tried walking like an old person with a walking stick? Or you must have tried to stand or sit like your mother holding a handbag. You also might have tried imitating an animal in the way it walks, jumps, or sniffs. Isn't it fun to behave like someone else? Did you know that this is a very important technique in theatre! It is called **IMITATION.**

Imitation in theatre is a foundational technique where actors observe and replicate the actions, voices, or facial expressions of others to create believable characters. It requires an in-depth study of real-life people, animals, or even objects and bringing their qualities to life on stage. Let us play a simple game to understand how it feels to imitate—seriously.

0437CH07

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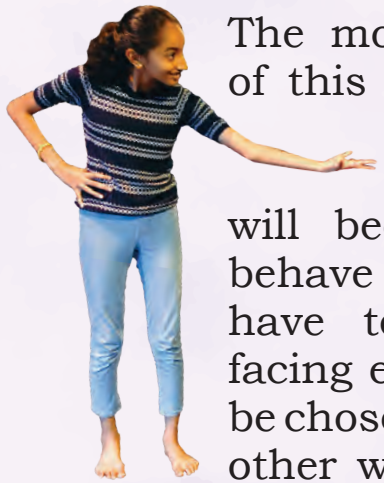
Activity 7.1 Mirror Exercise



The most interesting part of this game is that there are no actual mirrors! You will become mirrors and behave like one! All of you have to stand in pairs, facing each other. One will be chosen to be a mirror; the other will be chosen to be a human. Whatever action the human does, the mirror imitates. After sometime the roles will switch.

Note for Teachers:
Imitation comes naturally to children. Theatre provides a structured way to creatively express through observing and mirroring. By refining these skills, we help in developing empathy and confidence.

Basic

Stand in a stationary position as per the instruction. Human can move their hands and legs, and make actions like sitting and standing. Switch roles after sometime. The mirror constantly imitates the human.

Remember!

You cannot touch each other. All actions have to be done with one-arm's distance from each other.

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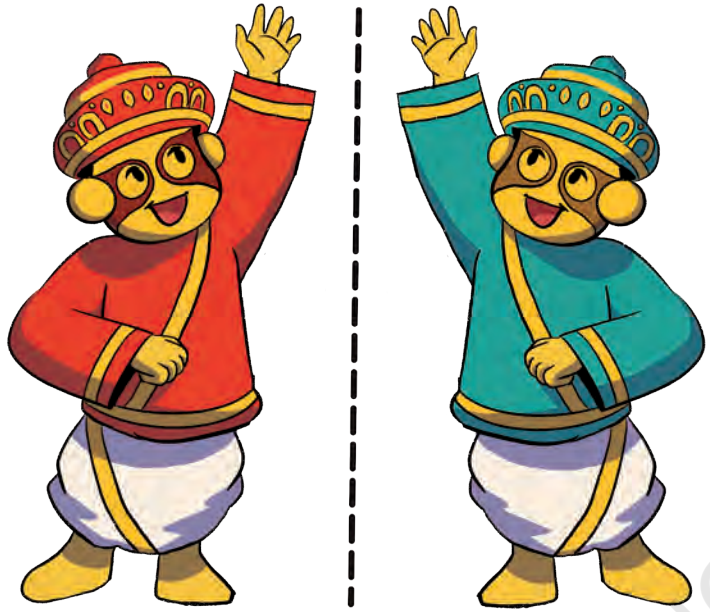

If you notice, some of you (playing the mirror) probably made the mistake of raising your right hand when the human raised their right hand. Though you are imitating them correctly, a mirror always does the opposite. What is your left is the mirror's right. This concept is called **SYMMETRY.** Symmetry occurs when both sides look the same relative to a line drawn in the middle.

Advanced

Stand in a stationary position as per the instruction. Now humans now can use various facial expressions and movements. If possible, simple props can also be added. For example, actions of brushing teeth, packing schoolbag, etc.

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- What was your experience of being a mirror?
- Was it easy to control your laughter when doing this activity?
- Which role was more fun? Playing mirror or human?

Panchatantra Exercise

Remember the hare takes the lion to the well, and makes the lion believe that the reflection it sees is of another lion? Now, continuing your mirror exercise, one of you will be the real lion, and the other will be the reflection. You can also add the hare next to the lion. Since the whole conversation happens through the reflection, enact the scene with the mirror acting as your reflection!

After playing all variations of the mirror game, you must have got an idea of the importance of good **OBSERVATION** if you have to imitate correctly. In theatre, imitation is not just copying. It is about transforming observation into performance with a personal creative touch.

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Activity 7.2

Role-Play—New Challenges

In theatre, role play is the process of taking on a particular character, understanding the situation, imagining the possibilities and performing as a particular character. This is used most commonly to tell stories. It is also used to learn by doing or to solve problems.

Theatre Activity—recall (Grade 3)
Last year, you were given simple characters like police and thief or, king and minister for which you had to build a conversation. You were given some time to plan and prepare for it. You also might have tried this activity with stories like Tenali Rama.

Challenge 1: Interactive

Now, we shall start with the same role-play you are familiar with. Two of you volunteer to take on roles. The characters are given by the teacher—for example, a doctor and a patient. The two characters begin a conversation about why the patient is visiting the doctor. As they have spoken about 4–5 lines, the teacher calls 'pause'.

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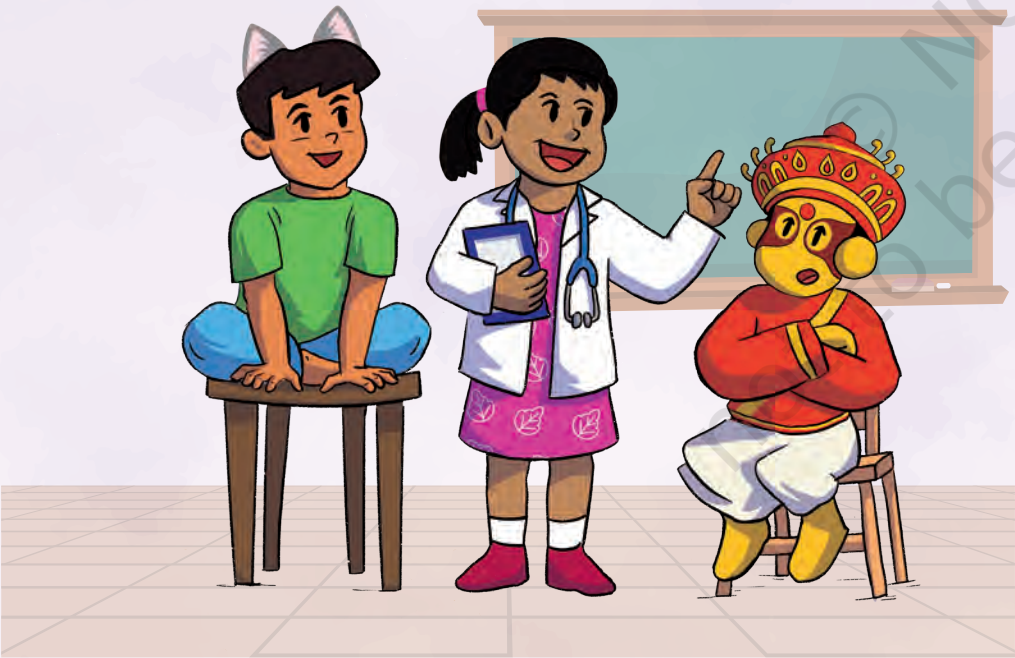
Now, it is open to the audience (the other students in class) to decide what happens next. The two actors are supposed to follow whatever they are told. The audience can choose to:

- ***Add a new prop***
- ***Add a new character***
- ***Change the direction of the story by adding a new problem***



Suppose the audience says that the patient suddenly notices a cat in the doctor's room. Now, no matter what conversation was happening previously, they have to react to the cat in the room. They do not have time for preparation — they have to be spontaneous. After it progresses a bit, the teacher again calls 'pause!'

Now the students present something new. (Notice that they do not have time to prepare. They have to be alert and ready). Let us assume the students say —

"Another patient walks in with the same name as this patient. Upon checking, they realise the first patient was actually a policeman." Now, a new actor is added to the scene. Why the policeman comes and what happens is what the actors have to immediately come up with.

It can go on this way until the teacher decides to change the actors and situation.

If everyone in the class has completed this challenge, get ready for the next one.

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Challenge 2: Switch

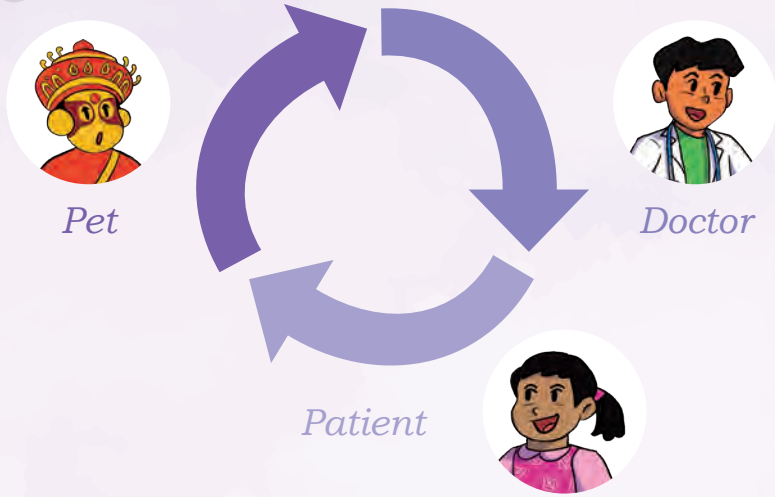
The role-play starts as usual, with two students taking up the characters suggested by the teacher. Let us take the same example of the doctor and patient.

As the conversation develops between the two, when the teacher feels that they are involved in their character, at a crucial point, the teacher calls 'switch'. Now, the child playing doctor becomes the patient, and the child playing the patient becomes the doctor. The conversation continues. There is no time gap allowed for them to think of what to speak. It has to be immediate.

Advanced

The next level of challenge is to have three or four characters. When the teacher calls 'switch', as in the given example, the doctor becomes Patient 1, Patient 1 becomes Patient 2, and Patient 2 becomes the doctor. When there is the second 'switch', they change to the third character.

This way, each child gets to play all three characters. The difficulty level can be increased further with four actors in the scene.



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Note for Teachers:
Characters that are assigned can be both familiar and unique. Some characters could be from their everyday life (like in the example of the doctor given earlier). Others could be completely imaginary characters, like an alien from outer space or a talking bird that flew down from the North Pole.

This allows the children to draw from their experience and build a quick imagination that also helps develop creativity.

- Which challenge was more fun and why?
- If you had to add a new challenge, what would you add?
- Would you like role-plays with or without challenges? Why?

Panchatantra Exercise

Both challenges can be tried with the Panchatantra story —

Challenge 1: Interactive— Pick any part of the story and assign two characters.

Example: A deer and a monkey are trying to find a solution to the lion problem. The audience suggests changes, adding a character or a prop for the actors to continue.

Example: What if it was a crocodile instead of a lion?

Challenge 2: Switch— With the same example, when the teacher calls 'switch', the deer becomes the monkey, and the monkey talks as the deer. The hare can be added to the scene to come up with a solution.

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ASSESSMENT — Chapter 7: Let's Create

Competencies

C-3.1: Makes choices while working with materials, tools, and techniques used in the dramatic arts.
C-3.2: Practises steps of planning, execution and presentation while creating drama individually and collaboratively.

CG	Competencies	Learning Outcomes	Teacher	Self
3	3.1	Explores possibilities in action and gestures		
	3.1	Pays attention to minor details when imitating/mirroring		
	3.1	Uses props, facial expressions and minor movements in mirroring		
	3.1, 3.2	Takes up new challenges without hesitation		
	3.2	Involves in the scene as audience and gives innovative suggestions		
	3.2	Spontaneously uses props, sound, etc., to make the scene realistic		
		Overall participation in class		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

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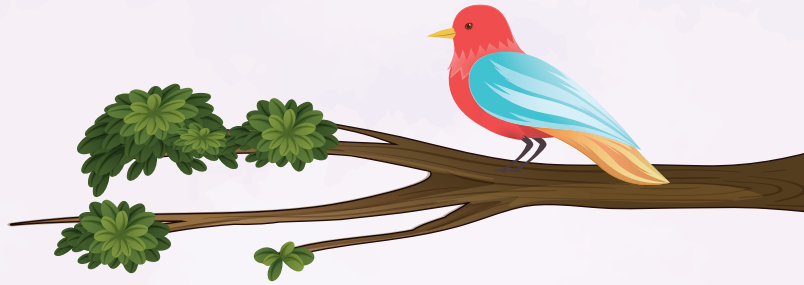
Chapter 8

LOOK AROUND

There are always many ideas and inspirations you can get from things around you. You first start with the people around you. The variety of situations and characters can help you create many interesting stories.

Next, you may look at animals. Their behaviour and actions are quite interesting to adapt to stories and performances, as you have already tried in Chapter 5. Is there an animal that you feel very connected to? What characteristics of the animal do you like? How would you want to create a story about it if you had to?

Now, let us look beyond humans and animals. What do we have? Beautiful nature! Trees, rivers, mountains, blowing winds … do they not make you feel happy and peaceful?



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Do You Know?

In olden days, more than 2600 years back, before auditoriums were created, plays were performed in the open air, amidst trees and mountains. Would you prefer watching a play sitting amidst trees? Or do you like the air-conditioned auditoriums of today better?

We all enjoy playing in the river or walking on the green grass. Let us now do a fun activity where we create these beautiful things, right here in class. That is the magic of theatre!

Instructions

You will be divided into teams of 4 or 5. Each team will have to come up with a story based on the theme given by the teacher. The themes will be related to nature.

They could be situations related to nature like a thunderstorm, oasis, drought, river, etc. Characters that you can use in the story include birds, fish, insects or animals.

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The team develops a simple story around the given theme and enacts the scene.

For example, if the given theme is thunderstorm, the story could be about how it has been raining heavily for many days and a small puppy was stuck in the rain. A group of three young boys/girls brave the rain, save the puppy and bring it home.

Remember

The team has to create the sound effects of heavy rain and wind blowing. You can use tables/chairs or body percussion as learnt in music classes. Try to change your voice and speak like the puppy. This is called '**voice modulation**'.

Does this not look like a perfect setting for a Panchatantra story? Try creating one. After reading the story at the beginning of this book, I'm sure you can. The great Pandit Vishnu Sharma will bless you with happiness.

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The class can then share feedback on how each team performed. The points to be reviewed could be:

Is the given theme well integrated into the story?

(Is the theme the central idea of the story, or is it just a small part of it?)

Was each character imperative to the story?

(Did each character add to the story, or were some characters just present without any contribution?)

How did the team represent the nature-related theme?

(Were the sound effects and props creatively used to bring about the effect of the given theme?)

Was the overall presentation neat?

(Was there any confusion in the entry-exit and the progression of the story among all actors?)

- Can we recreate nature's glory through our stories and actions?
- Can this also be used to spread awareness about nature?
- Do you think it would be nice if nature could talk? What would you ask it?

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Look Around the Country

We started this chapter by saying people, animals, and nature are all great inspirations to create art; if that is true, there must be a lot of art-forms based on nature or animals. Let us find out.

Huli Vesha/Pili Vesha

This is a dramatic performance based on the tiger and its movements. The performer's body is painted yellow and black to resemble tiger stripes, with the face covered in a tiger mask. The entire performance is accompanied by loud drum beats and rhythmic steps. It has both solo and group performances.

This is also performed as a tribute to Goddess Durga, as she is always seen riding a tiger. The performer brings forth the energy, ferocious nature and the power of a tiger. It is truly a wonderful sight to watch. This is mostly popular in states like Karnataka and Andhra Pradesh.

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Pasu Nritya/Pashu Mukha

This is also called the 'animal mask dance'. It is usually performed on special occasions. It has two performers who dance together wearing a dramatic costume. It is a huge decorated form of the animal, which is usually very colourful and accompanied by energetic music. The size of the animal is usually very big compared to the actual animal. Different animals are represented in this form. It is also performed as a tribute to the local goddess of the forest.

This is a popular folk art form in Odisha.

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Theatre Trivia — Art in Olympics!

From 1912–1948, artists participated in the Olympics. It included architecture, literature, music, painting, and sculpture competitions. Baron Pierre de Coubertin, the founder of the modern Olympics, felt that all art inspired by sport could be eligible to participate. These were legitimate medal events, and over 150 medals were awarded.

What do you think? Should it be brought back?

ASSESSMENT — Chapter 8: Look Around				
Competencies C-4.1: Recognises elements of drama and movement in nature and describes their artistic qualities C-4.2: Demonstrates curiosity towards local art forms and culture				
CG	**Competencies**	**Learning Outcomes**	**Teacher**	**Self**
4	4.1	Replicates elements observed in nature in detail		
	4.1	Relates one's role to an unknown situation through imagination		
	4.1	Provides feedback on others' acts based on content and technique		
	4.2	Understands the concept of animals as the core idea of a folk form		
	4.2	Relates to the story in the folk form and asks questions		
	4.2	Shares examples of other art forms involving animals or tries to create their own		
		Overall participation in class		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

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Theatre Summative Assessment

	Activity for assessment (example)	Criteria for assessment
Individual	• The child is asked to pick an animal of their choice. • Build and narrate a story around the animal. • Enact as the animal in the story (say a few lines with emotion and action).	• Confidence, creativity • Spontaneity • Grasping the concept • Communication (verbal and action)
Group	• An object and a situation are given (different objects and situations for each group) • Group presents a scene with that object as the core of it	• Creative use of additional props or sound • Entry-exit, position to face audience • Communication of story

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…Thus, we complete another year of playing new games, building new skills and learning new concepts. Wow! This year has been more enjoyable and fun than I had imagined it to be. The reason for that is — YOU! I think you have made every activity enjoyable. Let me know what you think about this year's theatre activities, in a few words:

Remember to continue doing these activities and playing these games during your holidays too. It will help you go to the next level in Grade 5. The key is to have fun while you learn. WE SHALL MEET AGAIN NEXT YEAR, LITTLE STAR, NAMASTE!

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MUSIC

Dear Music Teacher,

As we embark on this journey of music education, we have an opportunity to help our students love music and art, and learn to express themselves freely. Every child is inherently creative, and as educators, it is our role to make the classroom a safe space for every child, where they can learn and explore without fear or judgement. This book can be a guide for you. Here are some guidelines that can help you prepare for a wonderful classroom experience.

- Start the class with a smile, a warm greeting, and warm up exercises to help children ease into learning.
- Always use a tambura (instrument, electronic or app) or a harmonium/keyboard to help children match the pitch while singing.
- Wherever possible, ensure enough space for students to move around during activities.
- Encourage students' effort as much as possible. In addition, all children should be encouraged to participate in the activities.
- Wherever possible, encourage them to experience live music of different styles.
- Try to organise a field trip to a performance or a live music performance in school.
- Look at other resources available in your city/town to help students experience music and the arts.
- If there are talented or gifted students in the class, find ways to showcase their abilities during some class and school events.
- The audio version of the songs in this section can be found in the QR code of the chapter, or on the internet.

There are guidelines for Formative Assessments at the end of each chapter, which should be conducted in a relaxed and engaged manner, and mainly through observation in the classroom. The suggestions for Summative Assessments are provided at the end of the section, and the competencies for this stage are provided below. The aim of assessments is mainly to see whether children are able to reach the competencies laid out or whether more support is needed. Give children qualitative feedback to help them develop further.

Competencies for the Preparatory Stage:

C-1.1: Expresses enthusiasm to practice and perform music that is familiar to them.

C-1.2: Discusses own thoughts and responses while working collaboratively in music.

C-2.1: Practises and performs songs and rhythms in a variety of musical arrangements (arrangement of vocal, instrumental, solo, duet, ensemble/group).

C-2.2: Compares and contrasts musical elements (*Laya, Taala, Sur, Bhaava*), lyrics, and expressions in a variety of musical styles introduced in the classroom.

C-3.1: Makes choices while working with voices, instruments, and arrangements used in music.

C-3.2: Contributes ideas while selecting music for performance and participates in rehearsals.

C-4.1: Recognises musical elements in nature and describes their artistic qualities.

C-4.2: Demonstrates curiosity towards local art forms and culture.

Activities that are marked by a star symbol ★ can be facilitated by any teacher, even in schools with limited resourses.

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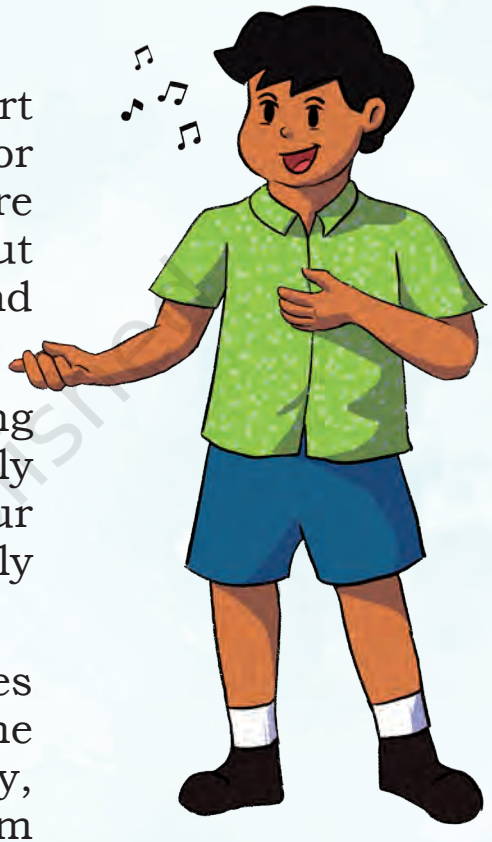
Chapter 9

SING AND PLAY



Hello, young artists! As we start a brand new year, it is time for some music. This year, you are going to learn new things about sounds, songs, instruments and more. So, are you ready?

- Before we begin any singing activity, it is extremely important to warm up our voices so that we sing freely and easily.
- Here are some simple exercises to warm up your voice. Some of these sounds may be funny, but make sure to do them every day.

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★ Activity 9.1 Vocal Warmups

1. HUM

Bring your lips together and make a 'mmmmm' sound on one note. Try to keep the note steady and long. You will feel a buzzing sensation on your lips.

Now make the same 'mmmmm' sound, but go from low to high pitch in one continuous breath, and then from high to low. Do this a few times. The humming exercise helps gently wake the vocal cords up to prepare them to sing.

FUN ACTIVITY: Whistling

Can you whistle? Try pursing your lips and blowing air through to make a sound.

- *Once you can make a whistling sound, make a long and smooth sound. This helps control the airflow, which is important for singing.*
- *You can also whistle from a low to high pitch, and high to low. Have fun with this activity.*

2. LIP TRILLS

Purse your lips together and then blow air through them, making the sound of a motorbike. Keep the airflow and the sound as steady as possible. You can even go high and low like you did with the humming exercise. Have fun with this.

Lip trills are an important vocal exercise and a great way to develop a smooth sound.

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3. Sargam Patterns

Now, you may recollect the simple *Sarale Varisai* or *Suddha Swara Saptak* you learnt last year. Here it is:

Sa Ri Ga Ma Pa Dha Ni Ṡa
Ṡa Ni Dha Pa Ma Ga Ri Sa

And it is written as:

S R G M P D N Ṡ

Sing this a few times.

If we sing each note twice, it becomes *Janti Varisai,* which we learnt last year.

SS RR GG MM PP DD NN Ṡ Ṡ
Ṡ Ṡ NN DD PP MM GG RR SS

You can search for more *Janti Varisais* online and learn to sing them.

You can even sing each note three times if you like. These exercises are also referred to as *Sargam* patterns.

Can you try filling the blanks following the pattern of the *Swara* progression?

Once you have filled in the blanks, sing the patterns.

1. **SRG SRG, RGM RGM, GMP GMP, MPD MPD, PDN PDN, DNṠ, DNṠ ṠND ṠND. N_P NDP, DPM D_M, PMG P_G, M_R _GR, _ _ S GRS**

2. **SRGM RGMP GMPD _ _ _ _ _ _ _ _ ṠNDP NDPM DPMG _ _ _ _ _ _ _ _**

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Activity 9.2 Match the Pitch

When we sing, it is helpful to match our pitch to an instrument, like the tambura, harmonium, or keyboard. If you don't have an instrument, you can download a tambura or tanpura app on a phone or tablet.

When the tambura is playing, try to sing the same note and match it exactly. Sing an 'aaaah' or long note. Then sing:

Sa Ri Ga Ma Pa Dha Ni Ṡa

The set of notes from lower 'Sa' to higher 'Sa' is known as *saptak, sthayi,* or an octave.

Activity 9.3 Find Your Range

Using a tanpura, harmonium, keyboard, or similar instrument, try to see how many notes you can sing. Start with the lowest comfortable note and go to the highest comfortable note.

Write your lowest note here:_____

Write your highest note here:_____

The set of notes comfortable for you to sing is called your **range.**

Note for Teachers:
Help the children identify their lowest and highest notes using either *swara* or *shruthi* names, or western notes.

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Activity 9.4 Animal and Bird Sounds

Can you list out some animals and birds that make high-pitched sounds?

Can you list out some animals and birds that make low-pitched sounds?

DO YOU KNOW?

With vocal exercises like the ones listed above, you can increase your range over time. Artists like Pandit Jasraj, Dr. M. Balamuralikrishna and Parveen Sultana are known for their extensive vocal ranges.

Dr. M. Balamuralikrishna

Pandit Jasraj

Parveen Sultana

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Song: *Aadona Banni*
Traditional Folk Song

A lot of music is playful and joyful. Let us learn a song in Kannada, that invites the listener to come, dance, play, and have fun.

Song link: *http://tinyurl.com/Aadona-Banni*

Aadona Banni Kanna Mucchaale
Thoogona Banni Uyyale
Jeevanavondu Naataka Shaale
Naavella Kuniyuva Narthana Shaale
Uyyaale, Champaale
Aadona Banni ...

Sutthalu Chellide Rangu Rangole
Sutthalu Chellide Rangu Rangole
Balukutha Baruvalu Vanamaale
Bharadinda Bandu Paccheya Shaale
Toogaadi Karedavu Tengina Saale
Uyyaale, Champaale
Aadona Banni ...

Hakkigalinchara Kareyole
Hakkigalinchara Kareyole
Kuniyutha Baruvalu Navvaale
Impu Impina Gumpu Kogile
Kampanu Haraduva Hoogala Maale
Uyyaale, Champaale
Aadona Banni ...

Uyyaale, Champaale
Champaale, Uyyale

This song sounds wonderful when sung in a group.

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ASSESSMENT — Chapter 9: Sing and Play			
Competencies	**Learning Outcomes**	**Teacher**	**Self**
C-1.1	Is able to sing a song fluently in pitch and rhythm		
C-1.2	Can sing in a group with live music or karaoke		
C-1.1	Practises vocal warm-ups, *sargam* patterns, and breathing exercises		
C-1.1	Participates enthusiastically in class		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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Chapter 10

MAKING MUSIC

- Indian classical music is a very ancient tradition that started from the Vedas.
- Later, it developed into two main styles — Carnatic, or South Indian Classical Music, and Hindustani or North Indian Classical Music.
- Indian Classical Music is generally passed down through oral tradition where the student (*shishya*) would spend many years with their guru, developing a very special bond.

0437CH10

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What is *Raga*?

Raga is a melodic form in Indian Classical Music that is based on a set of notes or *swara*s. The sequence of *swara*s going up is called the *Arohana* or *Aroh* (ascending scale), and the sequence of *swara*s coming down is called the *Avarohana* or *Avroh* (descending scale).

What is *Tala* or *Taal*?

Tala or *Taal* is a rhythm cycle that is used to measure time in Indian Classical Music. In general, it provides a steady pattern of rhythm throughout the piece of music.

Both Carnatic and Hindustani music have their own *raga*s and *taal/tala* systems. When you learn an Indian Classical composition, it is very helpful to know the *raga* and *tala*. Before you start singing a composition, sing the *Arohana/Aroh* and *Avarohana/Avroh* of the *raga*, and keep count of the *tala*.

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Carnatic Music

Song: Vande Meenakshi

Composer: Muthuswami Dikshitar

Muthuswami Dikshitar (1775–1835) was a music composer from the Tanjavur region of Tamil Nadu and one among the Trinity of Carnatic Music. His compositions, of which around 500 are known today, are mainly in Sanskrit.

Raga: Shankarabharanam
Arohana: S R_2 G_3 M_1 P D_2 N_3 Ṡ
Avarohana: Ṡ N_3 D_2 P M_1 G_3 R_2 S
Tala: Eka

Do You Know?

The popular Bengali rhyme Indi Bindi Shindi has a similar melody as Vande Meenakshi. Find this rhyme online and listen to the similarity.

S, G, S, G, S, G, M G R S ||
Van de Mee na kshi Tvaam Sa ra si ja ||

Ṇ, R, Ṇ, R, Ṇ, R, G R S Ṇ ||
Vak tre par ne Dur ge Na ta su ra ||

S, G, S, G, S R G M P, , ,||
Bri nde Shak te Gu ru gu ha Paa ||

M G R S G R S Ṇ S,,, ,,,, ||
li ni Ja la ru ha Cha ra ne ||

Ṡ, N, D P, M, G, M, P, D N ||
Sun da ra Paan dyaa nan de Maa ye ||

Ṡ, N D P, M, P,,, ,,,, ||
Su ri ja na dhaa re ||

Ṡ, N D P, P M G, M M P, D,||
Sun da ra Ra ja Sa ho da ri Gau ri ||

M G R S G R S Ṇ S,,, ,,,,||
Shu bha ka ri Sa ta ta ma ham ||

Know your tala!
In this song, Eka tala has a cycle of four beats.

Song link: *http://tinyurl.com/Vande-Meenakshi*

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Song: Sri Gana Natha

Composer: Purandara Dasa

Purandara Dasa (1470–1564) was a composer, singer and Haridasa philosopher from Karnataka. He is revered as the Father of Carnatic music.

Raga: Malahari
Arohana: S R_1 M_1 P D_1 Ṡ
Avarohana: Ṡ D P M_1 G_3 R_1 S
Tala: *Rupaka*

Know your tala!
Rupaka tala in Carnatic music has a cycle of 6 beats.

M P | D Ṡ Ṡ Ṙ || Ṙ Ṡ | D P M P ||
Sri | Ga na na tha || Sin dhu | ra varna ||

R M | P D M P || D P | M G R S ||
Ka ru | na saa ga ra || Ka ri | va da na ||

S, | R M G R || S R | G R S, ||
Lam | bo da ra || La ku | mi ka ra ||

R M | P D M P || D P | M G R S ||
Am | baa Su ta || A ma | ra Vi nu ta ||

S, | R M G R || S R | G R S, ||
Lam | bo da ra || La ku | mi ka ra ||

M P | D S Ṡ Ṙ || R S | D P M P ||
Si ddha | cha a ra na || Ga na | Se vi ta ||

R M | P D M P || D P | M G R S ||
Si ddhi | Vi na ya ka || Te | Na mo Na mo ||

S, | R M G R || S R | G R S, ||
Lam | bo da ra || La ku | mi ka ra ||

M P | D S S R || R S | D P M P ||
Sa ka | la Vi dya || A di | Pu ji ta ||

R M | P. D. M.P. || D.P. | M G R S ||
Sa r | vo tta ma || Te | Na mo Na mo ||

S, | R M G R || S R | G R S, ||
Lam | bo da r a || La ku | mi ka ra ||

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The Language of Rhythm

What is *Konnakkol*?
You may remember from last year that we can use certain syllables to speak out rhythms. This language of percussion is called *Konnakkol* in Carnatic music. Similarly, the language of percussion in Hindustani music is referred to as *Bol*s.

Here are three phrases of *Konnakkol* for you to try:

1. ta Ki Ta

2. ta Ka Dhi Mi

3. ta Ka Dhi Mi ta Ka Jhu Nu

When you repeat the phrases (like ta Ki Ta ta Ki Ta ta Ki Ta), you have a *Konnakkol* pattern. Which of the *Konnakkol* patterns match each of the songs above?

Can you try a performance in class with some students doing *Konnakkol*, some singing the song and some keeping *tala*? Don't forget to use a tambura or an app.

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Hindustani Music

Bandish

In Hindustani music, a composition set to a particular *raga* and a particular *taal* is called a *Bandish.*

Raga Bhupali

Let us learn a *Bandish* in *Raga Bhupali* which has five notes on the ascending scale *(Aroh)* and descending scale (*Avroh*).

First, sing the scale of *Raga Bhupali.*

Arohana: S R G P D Ṡ
Avroh: Ṡ D P G R S

Teen Taal

Matra: 16
Vibhag: 4

The *Bandish* is set to *Teen Taal,* which is a 16-beat taal. Let us learn the *Teen Taal.*

Tali: on 1, 5, 13 *matra*
Khali: on 9 *matra*

Taal signs	X				2				0				3			
Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
*Bol*s	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha

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Bandish — Naman Kar Chatur

Teen Taal

Composer: Pt. Vishnu Narayan Bhatkhande

Naman kar chatur shri guru charana
Tan-man nirmal kar bhav-tarana
Jei jei dhyaavat shubh phal paavat
Janam-maran sab dukh nistarana

Beat No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha
Lyric Notation									na	ma	na	ka	ra	cha	tu	ra
									Ṡ	Ṡ	D	P	G	R	S	R
Lyric Notation	shri	i	gu	ru	cha	ra	naa	~ |	ta	na	ma	na	ni	ra	ma	la
	S	Ḍ	S	R	G	R	G	~ |	G	G	P	D	Ṡ	D	Ṡ	Ṡ
Lyric Notation	ka	ra	bha	va	ta	ra	naa	~ |								
	Ṡ	P	D	P	G	R	S	~ |								
Lyric Notation									je	i	je	i	dhya	~	va	ta,
									G	G	G	G	P	~	Ṡ	D,
Lyric Notation	shu	bha	pha	la	paa-a	aa	va	ta |	ja	na	ma	ma	ra	na	sa	ba
	Ṡ	Ṡ	Ṡ	Ṡ	Ṡ Ṡ	Ṙ	Ṡ	Ṡ |	Ṡ	Ṡ	Ġ	Ṙ	Ṡ	Ṙ	P	D
Lyric Notation	du	kha	ni	sa	ta	ra	naa	~ |								
	Ṡ	P	D	P	G	R	S	~ |								

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ASSESSMENT — Chapter 10 : Making Music			
Competencies	**Learning Outcomes**	**Teacher**	**Self**
C-2.2	Understands musical elements, like *raga*, *taal/tala*		
C-1.1	Learns and recites simple *Konnakkol* patterns		
C-2.2	Is able to sing the *arohana* and *avarohana* (ascending and descending scale) of a *raga*		
C-1.1	Is able to keep *tala*/tap a rhythm when listening to a song		
C-3.1	Is eager to learn new songs and forms of music		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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Chapter 11

SONGS AND STORIES

Hindustani classical, *Baul gaan*, *bollywood* songs, Hip hop—you may have heard some of these styles of music.

Different kinds of music sound different. They have unique characteristics of style, patterns, origin, instruments and purpose.

A music genre is a category that groups music based on shared characteristics, sounds, or patterns.

Can you name some genres of music that you have heard? What is unique about them?

We can generally categorise music into four major categories:

1. Folk music — *Lok sangeet*
2. Classical music — Hindustani and Carnatic
3. Other traditional forms — Devotional music, *Rabindra Sangeet*, semi-classical, etc.
4. Popular or creative music — Film songs, pop songs, etc.

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Activity 11.1 Identify the Genre

Listen to the following music samples online and identify which genre they belong to:

1. *Raga Bhupali* by Hariprasad Chaurasia
2. *Ye Dosti hum nahin todenge*
3. *Rabindra Sangeet* by Kanika Bandyopadhyay
4. *Kesariya balam* by Manganiyar musicians

Why Music?

Have you ever thought about the role of music in our lives?

Music tells stories, makes us feel emotions and celebrates traditions.

In many cultures and languages, there are special songs for festivals and special events and times of the year. Sometimes, the same event may be celebrated in different ways by different groups of people.

Do You Know?

The harvest festival is celebrated all over India, but has many different names. What is it called in your region?

Raga Bhupali by Hariprasad Chaurasia

Ye dosti hum nahin todenge

Rabindra Sangeet by Kanika Bandyopadhyay

Kesariya balam by Manganiyar musicians

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Activity 11.2 Harvest Songs

Here is a song from Punjab about Baisakhi, the harvest festival:

Name some harvest festivals from around the country:

_____

_____

_____

Punjabi — Baisakhi Song
Traditional Folk Song

Aayi Vaisakhi, Aayi Vaisakhi Challo paiye bhangra Muk gayi khetaan di rakhi, Ral ke paiye bhangra.

Baapu bechi kanak te Kheesa nota de naal bharya. Maa ne seeta suit sohrna Gote de naal jadiya.

Aao saheliyon, aao haarniyon Saare paiye bhangra. Saare paiye bhangra.

Aayi Vaisakhi..

Saare maro taaliyaan te Phir main boli paawan
Boli paa ke gori nu main Gidhe vich nach awan.
Nache gori matak matak ke Asi vi paiye bhangra. Asi vi paiye bhangra.

Aayi Vaisakhi..

Haan ji paiye bhangra.
Challo pai bhangra.

Find a song from another part of the country that celebrates the harvest season, listen to it, write down the words, and learn to sing it. Do the songs sound similar or different? If so, how?

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Musical Styles

Let us learn two types of songs — a lullaby and a patriotic song.

Activity 11.3

Lullaby — *Ennamma Thozhi*

Language: Tamil

Traditional Folk Song

Ennamma thozhi bommaya kaanum
Naan enna seyya poren

Ennamma thozhi bommaya kaanum
Naan enna seyya poren

Thalai vaari pinni

Pookal vaithu pudhu chattai pottu vittu
Iypasi maasam kaveri snanam

Bommaya vaangi vandhen

Song link: *https://tinyurl.com/Ennamma-Thozhi*

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★ Activity 11.4 Patriotic Song

Songs are a wonderful way to express our love for our country and to bring people together. There are many wonderful patriotic songs that you can sing in a group.

Here are some popular patriotic songs. Find the songs online and learn to sing them in a group.

1. Nanha munna rahi hu

Composer: Naushad
Lyricist: Shakeel Badayuni

Nanha munna rahi hu, desh ka sipahi hu,

Bolo mere sang Jai Hind, Jai Hind Jai Hind, Jai Hind, Jai Hind

2. Aao bachchon tumhe dikhaye

Composer: Hemanth Kumar
Lyricist: Kavi Pradeep

Aao bachcho tumhe dikhaye jhanki Hindustan kee

Iss mittee se tilak karo yeh dharatee hai balidan kee

Vande Mataram Vande Mataram

Vande Mataram Vande Mataram

Find a patriotic song in your language. Learn it and share it with your class.

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Activity 11.5 Songs for Unity

Music is a wonderful unifying force and has played an important role in nation-building. During India's freedom struggle, songs served as an important tool to bring people together to fight for a common cause.

Do You Know?

Shri Bankim Chandra Chattopadhyay

Vande Mataram was written by Shri Bankim Chandra Chattopadhyay, who glorified Bharat Mata (Mother India) in this poem. Even though Vande Mataram is commonly sung in Raga Des, it has many other versions, and is one of the most widely recorded songs in history.

One of the best-known songs is *Vande Mataram*, which ignited a spirit of patriotism among freedom fighters and the people of the country. Even today, it is a song that unites and uplifts us. While *Jana Gana Mana* is the National Anthem, *Vande Mataram* is known as the National Song.

Learn to sing this song in a group.

Vande Mataram

Written by: Shri Bankim Chandra Chattopadhyay

Vande Mataram Vande Mataram
Sujalam Suphalam Malayaja sheetalam
Sasya Shyamalam mataram
Vande Mataram

Shubhra Jyotsnam Pulakita Yamineem
Pulla kusumita drumadala Shobhineem
Suhaasineem sumadhura bhashineem
Sukhadam varadam mataram
Vande Mataram

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ASSESSMENT — Chapter 11: Songs and Stories			
Competencies	**Learning Outcomes**	**Teacher**	**Self**
C-3.2	Understands the concept of music genres		
C-4.2	Is able to articulate differences between different types of songs		
	Understands the role of music in history and tradition		
C-4.2	Is eager to explore various kinds of folk music		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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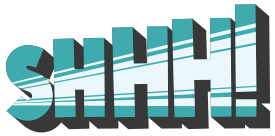
Chapter 12

THINK, FEEL, CREATE

Crash! Boom! Dishoom! Hisss!



That is the emotive power of music.

Can you imagine a scary movie or a superhero movie scene without sound effects? It would not feel the same, right?

Music and sound effects can significantly add to the emotion and drama of a story. They can set the mood of a scene and add intensity to the dialogue and action. They can build tension and make you feel like you are on the edge of your seat. They can also make you feel relaxed and happy.

Go online and find a scene from one of your favourite movies. Press the mute button and watch the scene without sound. Now watch the same scene with sound. How did it feel in each of the cases? Share your thoughts and feelings with the class.

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★ Activity 12.1 Aural Forest

Did you enjoy reading the Panchatantra story at the beginning of this book? It has many interesting characters. It is not only entertaining, but also has a beautiful message.

Now, can you think about conveying the essence of the story through music and sound?

The story is set in a forest. Can we create the sounds of a forest using our bodies and objects around us? Which animals and birds make sounds in a high pitch? Which ones make sounds in a low pitch?

Now, let us read another story.

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Activity 12.2 The Four Friends

Once upon a time, four friends lived in a jungle — a deer, a crow, a turtle, and a rat. They were very good friends and spent most of their time together. One day, they saw a hunter coming towards them. All of them were terrified and ran for their lives. The crow flew to the highest branch of the nearby tree, the rat hid in a nearby hole, while the deer ran fast and hid in the bushes. The turtle, however, could neither hide nor run and was eventually caught by the hunter. The hunter put him in his sack and went away.

The three friends then thought of a plan to save the turtle. The crow flew high to locate the hunter, and the deer followed him. As soon as they found the hunter, the deer overtook him from a different route and lay still at some distance, pretending to be dead. The hunter saw the deer and dropped his sack to run towards it. Meanwhile, the rat came to the spot and bit the sack with his teeth to free the turtle.

On the other hand, the deer ran away in the dense forest as soon as the hunter came closer. The hunter was taken aback by what happened and returned to the place where he had dropped his sack. To his surprise, the sack was empty, and the turtle was missing. He returned home empty-handed, and the four friends celebrated their escape.

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First, read the story aloud in a monotone voice — with all words and sentences in the same pitch and volume, and without emotion. How does it sound?

Now, read the story again, but add variations to the way you read it. Read some parts in a soft tone; you can even whisper some words, and some parts can be loud. Some parts of the story can be in a low voice, and some with a high pitch. You can even speed up or slow down some sentences, and add some pauses.

Now, how did that sound? Which version of your reading made the story more interesting for the listener?

Remember to use voice modulations appropriately when you are speaking or singing. It can make your audience pay more attention to you.

Note for Teachers:

Encourage and help the students to enact the story with appropriate music and/or sound effects.

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Active Listening

Musicians need to have a keen sense of listening to understand what they hear. They need to ensure that they are singing or playing in tune and rhythm, and are reacting to the other musicians in the group. After all, just like many sports, music requires teamwork and collaboration to be a success.

Discuss the various times and places you come across music. What purpose does music serve in these situations?

All of us listen to music in some form. It may be playing in the background, or you may hear it while watching TV or a movie.

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Activity 12.3 Listening to a Performance

Note for Teachers:

Children learn a lot through active listening. Try and arrange for a local musician to visit the classroom, or if possible, take the children on a field trip to watch a live music performance. If this is not feasible, play a video of a music concert of any style in the classroom. Encourage the students to actively participate by keeping count of the rhythm/*tala*, applauding appropriately and staying focused on the music.

Have you ever attended a live music performance? Find a music concert to attend and complete the following activities.

Draw a picture of the concert that depicts the performers, their instruments, and the stage set-up.

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Complete the following questionnaire:

What style of music was being presented?

How many musicians were on stage?

Which instruments were used?

How many people were present in the audience?

What was the occasion for which the performance was organised?

In which language were the songs presented?

Describe what you liked about the concert.

Explain how the audience reacted to the concert.

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Understanding Music

When songs have words and lyrics, we can easily understand what they are trying to convey. But when the song is played only with instruments, it can be trickier to understand what it is about.

★ Activity 12.4

Interpreting Music

Composer: Dr. L. Subramaniam

Listen to a piece of instrumental music, or the one given in the QR code.

- Close your eyes and try to imagine a picture or a scene that is represented by the music.
- Can you describe the feeling or the mood of the music? Now, listen to the music again, and imagine a story that matches the music. Write it down and share it with your class. Ask your friends to also share their stories. Did all of you have the same story?
- What title would you give the music?

LEARNING

Music can sometimes be abstract — which means it can be understood differently by different people.

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Activity 12.5 Recording Yourself and Listening Back

In many different languages there are songs that are inspired by nature. These serve as a reminder about the importance of our natural environment.

Here is a Kumauni *Lok Geet* about a rare flower that blooms in the high mountains. It describes the beauty of nature and the joy it brings along.

Note for Teachers:

Give the students a week's time to prepare a song of their choice based on nature and the environment. On a chosen day, bring a mobile phone or a recording device to class for the children to sing and record themselves.

Song link: *https:tinyurl.com/Kumauni*

Kumauni Geet
Traditional Folk Song

Buru si fuli re
Buru si fuli re
Aha Buru si, Aha Buru si, fuli re
Uncha Pahada Ma
Aaha Kat Swan, Aaha Kat Swan Lagi re
Uncha Himala Ma
Aha Buru si, Aha buru si Fuli re
Uncha Pahada Ma
Aaha Kat Swan, Aaha Kat Swan Lagi re
Uncha Himala Ma
Guru Si Ko Fula Sua ke Dana Fulela
Guru Si Ko Fula Sua Unch Nich Dana
Aha ke Dana, Aha ke Dana Fuli Re
Buru si ko Fula
Aha Buru si, Aha Buru si Fuli re
Uncha Pahada Ma
Aaha Kat Swan, Aaha Kat Swan Lagi re
Uncha Himala Ma
Aha Buru si, Aha buru si Fuli re
Uncha Pahada Ma
Aaha Kat Swan, Aaha Kat Swan Lagi re
Uncha Himala Ma

Practise it many times, both in school and at home.

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Activity 12.6 A Song of Nature

Here is a traditional folk song of Mizoram about nature.

Turnipui kan dodai
(Beating the scorching sun)
Traditional Folk Song

Kan lenna tlang dum dur,
Lenrual kim kan lenna;

Kan thlawh sawmfang hring nghial karah,
Kawltu kan chawi nilen;

Mahse kan zam bil lo,
Turnipui hrang hnuaia'n;

Lawm lungrual hlim thawm nui ri nen,
Turnipui kan do dai.

Thangvan dumpawl riai e,
Sawmfang hring no nghial e,
Rambuk, Thlam sawngka dawh sanga'n;

Ka thlir ning thei dawn lo. Ka vau zotui thiangte'n,
Hahchhawl dawi ang min dawm,
Mimsirikut leh Thuva te'n;

Hlim zaiin min lo awi.

Meaning: Even under the heat of the scorching sun, we are not daunted. With a hoe in our hands, we carry out our work in our dark green paddy field, joyously, making merry and laughing, under the blazing sun until it sets. From the comfort of the farm hut I never get tired of enjoying the lovely sight of our rice fields blessed with green growth under the dark blue sky.

Pure water runs down along the nearby stream to quench our thirst with the melodious voices of the birds entertaining us.

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Now, we are ready to record the song. You can choose to sing it by yourself, or in a group. Once you have recorded the song, play it and listen to it.

- How does it sound?
- Were you able to sing the song from memory and without stopping in between?
- Did you like your performance?
- How can you make it sound even better the next time?

You can also give feedback to your friends on how they sang. Remember to praise them for their good performance, and gently suggest what they can do better.

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ASSESSMENT — Chapter 12: Look Around			
Competencies	**Learning Outcomes**	**Teacher**	**Self**
C-4.1	Is able to convey the essence of a story through music and sound		
C-2.2	Is able to modulate voice while reading a story		
C-2.1	Actively listens to music with focus and concentration		
C-2.2	Is able to describe a piece of music in words		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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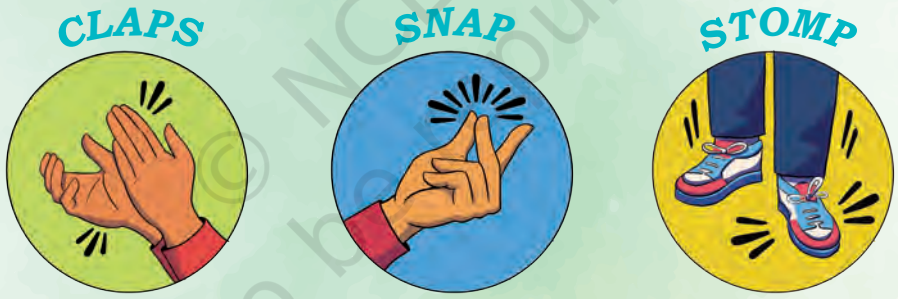
Chapter 13

SOUNDS AND INSTRUMENTS

In Grade 3, we learnt how to create rhythm patterns using claps, snaps, and stamps. Now, let us learn how else we can use our body to create percussion sounds and rhythm patterns. Then, let us explore the sounds of musical instruments.

How do we use our body language and gestures to express how we feel?



Learn this activity and then see if you can add a few more actions of your own.

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Activity 13.1 If You're Happy and You Know It

If you're happy and you know it, clap your hands ...
If you're happy and you know it
And you really want to show it
If you're happy and you know it, clap your hands

If you're happy and you know it, stomp your feet ...
If you're happy and you know it
And you really want to show it
If you're happy and you know it, stomp your feet

If you're happy and you know it, shout hurray (hurray) ...
If you're happy and you know it
And you really want to show it
If you're happy and you know it, shout hurray (hurray)

If you're happy and you know it, do all three (hurray) ...
If you're happy and you know it
And you really want to show it
If you're happy and you know it, do all three (hurray)

Note: Can you write the words for this song in your language? Work with your friends to write and then sing it together.

Jab bhi khush ho, aap bajao taali (2)
Jab bhi khush ho, ab banegi har baat
Jab bhi khush ho, aap bajao taali
Jab bhi khush ho, aap kar lo dance (2)
Jab bhi khush ho, ab banegi har baat
Jab bhi khush ho, aap kar lo
Dance, dance, dance
Jab bhi khush ho, aap bolo Hurray ... (2)
Jab bhi khush ho, ab to banegi har baat
Jab bhi khush ho, aap bolo Hurray ...
Ab khush ho, aap bajao taali Hurray ...
Ab khush ho, aap karlo dance Hurray ...
Jab bhi khush ho, ab to banegi har baat
Jab bhi khush ho, aap bolo Hurray ...

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Activity 13.2 Superheroes without Capes

Composer: The Thayir Sadam Project
(Bindu Subramaniam, Ambi Subramaniam, Mahesh Raghvan, Akshay A)

In comic books and video games,
Superheroes fly away
Let's be real, who needs a cape?
Let's get together and save the day

P, DP D, SD S, RS R, GR
P, DP D, SD S, RS R, GR
ta ka dhi mi tam ta ka dhi mi tam ta ka dhi mi tam

Don't use plastic, teach some kids,
Marvel at the good you did
Don't waste food, compost too,
There's so much more that you can do

P, DP D, SD S, RS R, GR
P, DP D, SD S, RS R, GR
ta ka dhi mi tam ta ka dhi mi tam ta ka dhi mi tam

Song link: *https:tinyurl.com/ Superheroes-without-Capes*

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Classification of Instruments

All sound is produced because of vibrations. When an object vibrates, it creates sound waves, which travel through air or water to reach our ears.

Musical instruments are divided into categories based on which part of the instrument vibrates to produce sound. This is important because it helps us understand the instrument better and how it is played.

There are four basic categories of musical instruments, which are:

Category	Vibrating part	Sanskrit name	Example
String	*String*	*Tata vadya*	*Veena*
Wind	*Air inside a tube*	*Sushira vadya*	*Bansuri*
Percussion	*Stretched membrane*	*Avanaddha vadya*	*Tabla*
Solid	*Object*	*Ghana vadya*	*Manjira*

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Do You Know?

This system of classification of musical instruments originated in India. The four categories were first mentioned in the *Natya Shastra* written by Bharata Muni, around 2500 years ago. All musical instruments around the world generally fall into one of these categories.

Activity 13.3

What is that sound?

Musical instruments sound different because of the materials they are made of and how they are played. Can you identify the instrument by listening to the sound?

Note for Teachers:
Play sound samples of different musical instruments and help the students identify the sounds of common Indian musical instruments.

★ Activity 13.4

Classify the Instrument

Now that you know about the different categories of instruments, you can easily identify which category an instrument belongs to by seeing a picture.

Match the instrument and the category.

String

Wind

Percussion

Solid

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Activity 13.5 Exploring Musical Instruments

Can you name the different musical instruments you know?

- Bring a musical instrument to the class.
- Observe its shape, size, and colour.
- Does the instrument have decorative elements like carvings or paint? Does the instrument have a label that indicates its place of origin or the name of the manufacturer?
- Gently touch and feel the instrument. Describe its parts in your own words.
- Find an audio or video recording of the instrument being played and listen carefully to its sound.

Draw a picture of the instrument

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★ Activity 13.6 Make Your Own Instrument

2 Popsicle Sticks

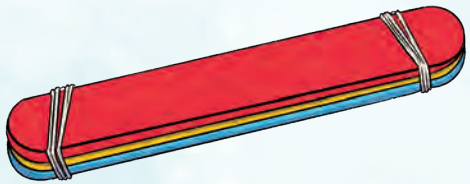
2 Rubber Bands

1 Long Strip of Paper

1 Toothpick

Materials Required

- Trace and cut a strip of paper in the shape of a popsicle stick.
- Place it over one popsicle stick.
- Place another popsicle stick under it and secure it using one of the elastic bands on one side.



- Once that is done, break a toothpick in half and push one half between the sticks near the secured end.
- Hold the other end of the toothpick at the open end of the sticks. Then, secure it again with the other elastic band.

If you have made a slight gap between the two sticks, then your harmonica is ready. Hold the sticks against your mouth and blow out the air or draw in the air till you hear sounds.

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ASSESSMENT — Chapter 13: Sounds and Instruments			
Competencies	**Learning Outcomes**	**Teacher**	**Self**
C-3.1	Is able to make a simple musical instrument using available materials		
C-3.1	Creatively uses body percussion to embellish a song		
C-4.2	Understands the principle of instrument classification		
C-3.1	Is able to sing and accompany the song with available objects		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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Summative Assessment

	Examples of Summative Assessment	Criteria for Summative assessment
Individual	• Student is asked to choose and present a song on a given theme • Student is asked to listen to a piece of music and interpret it through words or art • Student is asked to present a simple classical composition, along with *arohana* and *avarohana* and while keeping the *tala*	• Ability to choose appropriately and sing fluently in pitch and rhythm • Spontaneity • Active listening, creativity, and expression • Ability to sing the correct notes of the *raga* with the correct *tala*
Group	• Ideates and creates a soundscape using body percussions and available objects	• Creative ideas, coordination, teamwork, and enthusiasm

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DANCE

Guide for Teachers

1. Please provide a spacious and well-ventilated area for the children.
2. The pedagogy focuses on:
   - Learning dance units according to regional practices.
   - Learning about the dances of various regions of the country.
   - Learning to express emotions and becoming comfortable in expressing them.
   - Understanding the use of different body parts for movement and expressing emotions.
   - Understanding the importance of collaboration in movement practice.
   - Creativity in putting together various elements of dance.
3. Please address the following Curricular Goals, Competencies and Learning Outcomes for your assessments.
4. Focus on the effort put in by the children, their attitude towards learning new things, showing empathy with emotions and expressions, and willingness to share and collaborate.

Curriculum Goals and Competencies are listed below which are covered through the textbook. The Learning Outcomes for each chapter are listed in tables with assessment guidelines.

CG-1: Develops confidence to explore, depict and celebrate human experience through the arts.

C-1.1: Expresses enthusiasm to create and perform a variety of dance and movement that is familiar to them.

C-1.2: Shares ideas and responses while working collaboratively in dance and movement.

CG-2: Exercises their imagination and creativity freely in the arts.

C-2.1: Creates and practices dance, and movement sequences based on everyday actions and personal experiences.

C-2.2: Compares and contrasts movements, rhythms, postures, themes, and expressions in a variety of dance and movement styles introduced in the classroom.

CG-3: Explores basic processes, materials, and techniques in the arts.

C-3.1: Makes choices while working with movement steps, instruments, costumes, and arrangements used in dance and movement.

C-3.2: Selects a variety of dance and movement sequences during collaborative practice and participates.

CG-4: Explores beauty in their surroundings, and develops an interest in a variety of local art forms and cultural practices.

C-4.1: Recognises elements of dance and movement in nature and describes their artistic qualities.

C-4.2: Demonstrates curiosity towards local art forms and culture.

Activities that are marked by a star symbol ★ can be facilitated by any teacher, even in schools with limited resourses.

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Chapter 14

MY BODY IN DANCE

Welcome again to the world of dance!

Hope you enjoyed dancing with your friends and teachers last year and learnt about dance with body movements, hand gestures, and folk and traditional forms.

This year, you will begin with a Panchatantra story connected to all art forms. You will also dance about it. You will move like animals and fly like birds. But first, let us start dancing!

0437CH14

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★ Activity 14.1 Dance to a Festival Song

People in our country celebrate different festivals. What is your favourite festival? How do you celebrate it? Do you sing and dance for it?

Do you know that *Navratri* is a festival celebrated across India? But each state has its own traditions. The most interesting part is that many states have dancing as an important part of their *Navratri* celebrations. Below are some examples of the varieties of dances seen in various parts of the country. Do you have a special dance for a festival?

Dance together to the rhythm of your favourite festival song.

Kolata — Karnataka

Garba — Navratri, Gujarat

Dhunuchi — Durga Puja, West Bengal

Note for Teachers:
Pick a popular festival song of your region and let the students explore dancing and creating movement.

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Activity 14.2

Movements in Everyday Life

Now, focus on everyday activities and turn them into movements.

For example

How does Srinivas's mother get ready to go to the office? She wears her earrings and packs her lunch box.

How does Sonal's uncle cook dinner?

Can you notice and understand how the different parts of your body move when you do such activities? Choose any situation or select one from the given examples and enact it using arm movements, hand gestures, and other body movements. Try to count the beats as you do these movements. You are now dancing to your music.

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Rhythm and Beats

Do you remember the 2 or 4 beat steps done in Grade 3?

The syllables are **taka dhimi taka jhunu / na dhin dhin na/ta thai thai tat.** You can also use syllables, like **ta ta ta ta / ta din ta din / dhi mi dhi mi.**

Use the syllables or rhythm counts (1 - 2 - 3 - 4) to ensure accurate movements.

Can you now explore three beats? **ta ki ta/dha dhi na?**

Try to clap, stomp your feet or snap your fingers while you recite the syllables and move around.

Think of different situations with beats, movements, and hand gestures and have fun with beats.

Dance While Planting a Tree

Now, explore more such movements outdoors. For example, how would you plant a sapling in the soil? Follow the pictures below, and add beats and rhythm to your own movements.

This can be an activity related to Chapter 4 of *The World Around Us* (TWAU) textbook.

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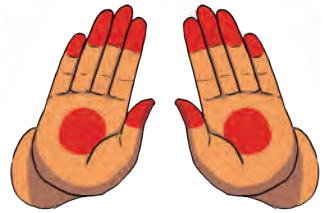
1. ta ta ta ta (4 beats):
Dance like you are digging the soil.

2. dhi dhi dhi dhi (4 beats):
Pretend to plant a seed/flower sapling.

3. ta ta ta ta (4 beats):
Cover the soil.



4. dhi dhi dhi dhi (4 beats):
Water with a watering can.

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★ Activity 14.3 Head, Neck, and Eye Movements

Do you remember the small parts of the body you learnt in Grade 3? Now you will focus your movements on your head and neck in this activity.

Express Yourself with Head, Neck, and Eyes

Can you communicate with your head and neck only? Do you move your head 'side to side' to say no, nod 'up and down' to say yes, look 'up' in wonder at the blue sky, look 'down' in sadness at the plastic floating in the lake, 'sway' your head in anger and disgust at the garbage thrown on streets? Do animals also use their head and neck to communicate their feelings? Explore head and neck movements imaginatively and learn more wonderful uses of the body.

Stretch your head and neck to see the numerous ways in which the head and neck can move.

How do you look up to the stars in wonder?

Do you put your head down when you are sad?

Can you follow the path of the rainbow that makes you happy?

Do you ever say no to ice-cream?

How does a bird move its neck?

Crouch your neck like a lion.

Sway your head like a cow.

Now, let us try to match your movements and emotions with all you have learnt earlier.

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Worksheet: Match the following head and neck movements with suitable emotions.

Head and Neck Movements		Emotions	
1. A lion looking at his reflection.		a. Wonder	
2. Looking up at the stars in the clear sky.		b. Bravery	
3. Animals not wanting to go to the lion.		c. Anger	
4. Looking at the plastic bottles in the lake.		d. Fear	
5. The hare going to the lion.		e. Happiness	
6. The animals rejoicing after the lion jumps into the well.		f. Sadness	

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Activity 14.4 Animal Movements

You might have observed that different animals have distinct movement styles (such as walking, climbing, sleeping, facial movements, etc.). Similarly, the animal characters described in Panchatantra stories have unique movements. In our country, there are many dances based on animal movements; they are called animal dances for example, 'tiger' dance and 'peacock' dance.

Purulia Chhau — Lion Dance

Pulikkali — Tiger Dance

Mayilattam — Peacock Dance

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Hastas for Animals

Before starting with animal movements, do you know that there are many hand gestures that represent different animals? Below are some examples of hand gestures.

Matsya (fish)

Kurma (tortoise)

Varaha (boar)

Garuda (eagle)

Nagabandhaka (snake)

Berunda (eagle head)

Mayura (peacock)

Hamsasya (butterfly)

Tamrachuda (bird head)

Kapitta (bird)

Sarpasheersha (snake/ serpent head)

Simha mukha (deer, cow)

Bhramari (bee)

Vyaghra (tiger)

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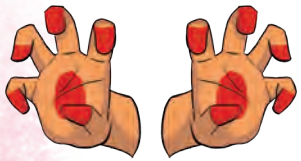
Try creating imaginative hand gestures to represent different animals. Examples of animal movements with hand gestures are listed in the table below.

Peacock Dance
Mayura Hasta

Tiger Dance
Vyaghra Hasta



Deer Movements
Simhamukha Hasta

Now, it is your turn to move like your favourite animals.

Enact the movements and gestures of animals from the Panchatantra story, The *Lion and the Hare*. Observe how different animals behave. Imitate the same using hand gestures and head and neck movements synchronised to a 4-beat rhythm. Create a dance based on an animal story of your own. Use distinct hand gestures for each animal.

Note for Teachers:
Suggest different animal movements to the children. If possible, provide four beats or music in four beats.

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ASSESSMENT — Chapter 14: My Body in Dance		
Competencies: CG 1 – C-1.1; CG 2 – C-2.1, C-2.2		
Learning Outcomes	**Teacher**	**Self**
Dances thoughtfully with eagerness using rhythm		
Imaginatively uses *hastas* for actions		
Understands the use of head and neck		
Is comfortable to express emotions		

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Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

Chapter 15

MY DANCE TELLS STORIES

I hope you enjoyed reading the Panchatantra story, *The Lion and the Hare*. Now, let us dance to it.

0437CH15

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★ Activity 15.1 Animal Game

Let us first play a game based on animal movements. Think of all the animals and their actions and movements. You have to be quick, as no time will be given to think.

All of you stand in a circle, ready to follow your teacher's instructions. But remember, when you show an animal, try to use the *hastas* taught to you previously. You can use *sarpasheersha hasta* to show the elephant's big ears and *simhamukha* for the trunk.

You can also create your own *hastas*.

For example, the teacher says, "Elephant."

All of you become an elephant and show different movements of elephants.

The teacher says, "Monkey."

You show the actions and movements of monkeys. Think of what *hasta* you can use as you jump and move like monkeys. *Mukula hasta* can be used to show a monkey's hands.

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Activity 15.2

Guess My Secret Animal

Step 1: Divide yourselves into small groups.

Step 2: Think of different wild animals and keep your choice a secret.

Step 3: One of you dances like your chosen animal while the others guess. Keep going until everyone gets a turn.

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★ Activity 15.3

Birds in Action

Good job! You did well. Now, let us make it more fun by including another Panchatantra story.

The Hunter and the Birds

There was a pigeon who led its flock with strength and wisdom. Once, a hunter scattered rice on the ground to trap the pigeons. As soon as the pigeons came down to eat rice, the hunter caught them in his net. The pigeons were in despair. They remembered their leader had said that if they all flew together, they could lift the net and fly away. As planned, they flew together into the sky with the net and the hunter could not catch them. Then they took the help of a mouse to cut the net and free themselves.

What do you learn from this?
The story teaches us about the strength of unity — if you can work together as a team, you can overcome any hurdle.

Note for Teachers:
Children can be encouraged to pick more stories from the *Hitopadesha* and the *Puranas* to do these activities and explore movements.

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Can you imagine how you would fly if you had wings? How big and wide would the wings be? Now, pretend your hands are wings. Use your arms and hands to flap like a bird. Add head and neck movements, to act like a flying bird, as you previously learnt.

Divide yourselves into three groups. Each group will be assigned a different activity involving birds. Remember to perform the actions using dance movements.

For example:

Group 1: Flap your wings as if you are flying.

Group 2: Flap your wings as if you are pecking at grains on the ground.

Group 3: Flap your wings as if you are walking around like birds.

Note for Teachers:
Let the children come up with more options or suggest other movements. The groups can then interchange the activity allotted to each one.

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Activity 15.4 Bird Flight Formations

Have you seen birds flying in a flock in different formations?

Can you recall and describe it to the class? How many different formations can your class think of? Can you recreate these formations with the help of your friends?

- Form groups
- One group will create a "V" formation and show the movements.
- Another group will demonstrate a round formation.

Work together to create different bird flight formations. Coordinate and synchronise your movements within your group. Try this out to improve coordination within the group.

What you have just done is the first step in choreography. Creating formations and standing in structures will help you plan steps. You will learn more about this in higher classes.

Now introduce rhythm of 4-beats. Practise synchronisation of steps.

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ASSESSMENT — Chapter 15: My Dance Tells Stories		
Competencies: CG 1 – C-1.2; CG 2 – C-2.1, C-2.2; CG 3 – C-3.2		
Learning Outcomes	**Teacher**	**Self**
Interested in story and in its representation		
Understands collaborations with formations		
Knows imaginative use of gestures and rhythms		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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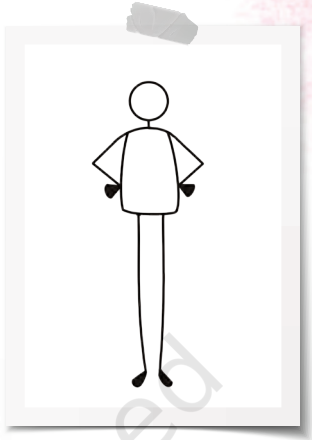
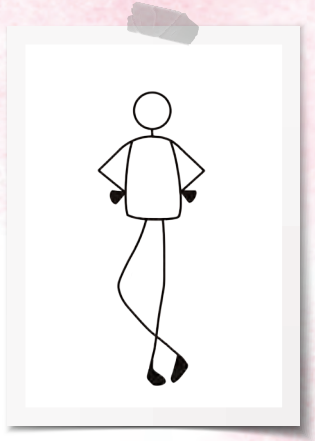
Chapter 16

CREATING MY DANCE

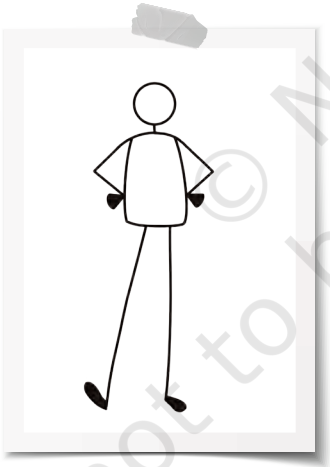
After exploring different types of movements, let us now make steps for your feet. This will also help you make the movements done so far more dance-like.



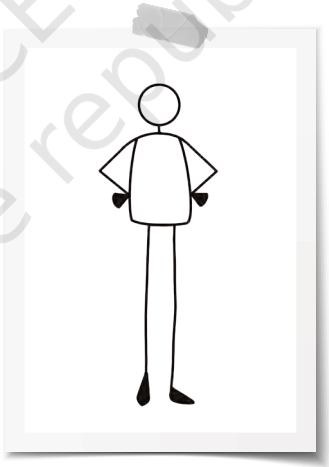
Sama — feet together, standing with complete balance



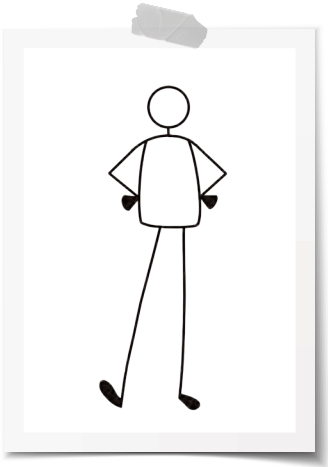
Cross toe back or front



Heel front



Standing with the toe in front



Heel side

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★ Activity 16.1

Rhythmic Steps

Try out foot movements as per the images on the previous page.

We have explored steps by stomping our left and right feet with one and two counts. Now, let us try using our feet to take two steps on the right and two steps on the left, using stomps, heel and toe movements, counting 1 for the right and 2 for the left.

Table 1: Combination 1			
Right	**Right**	**Left**	**Left**
One	**One**	**Two**	**Two**
Stomp	Stomp	Stomp	Stomp
Heel	Stomp	Heel	Stomp
Toe	Stomp	Toe	Stomp
Cross	Stomp	Cross	Stomp

The progression to four steps can be added later.

Table 2 provides more combinations of the steps that can be tried in the class.

Table 2: Combination 1			
One (Right stomp)	Two (Right stomp)	Three (Left toe cross)	Four (Right stomp)
One (Left stomp)	Two (Left stomp)	Three (Right toe cross)	Four (Left stomp)
Combination 2			
One (Right stomp)	Two (Left stomp)	Three (Right heel front)	Four (Right stomp)
One (Left stomp)	Two (Right stomp)	Three (Left heel front)	Four (Left stomp)

- Practise steps in the above combinations.
- Did you notice any pattern in this? We are taking a step to the right and repeating on the left. You can flip it and do left first and then right.

Note for Teachers:
Different combinations of footsteps can be explored.

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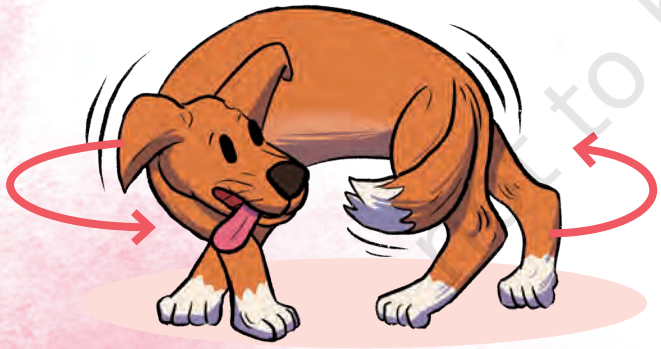
★ Activity 16.2

Circular Movements

Dance is like a gentle whirl of joy. If one of you loves to spin, another can swirl and twirl until they feel like a tiny tornado. One of you may like to make soft circular movements, while you can hold hands and make circles as a group. Try the movements given below, or feel free to try your own.



Have you seen the dog spin while trying to catch its tail? Do you think the dog is also trying to dance? Can you identify other animals that do similar movements? Share your thoughts in class.

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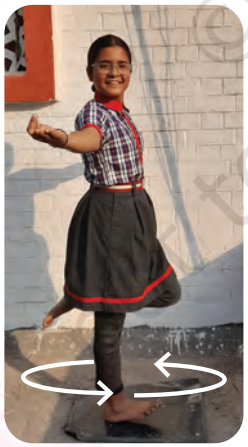
★ LEVEL 1

Let us try circular movements with feet.

Can you spin on your knees?

Can you and your friend spin in a circle by holding hands?

Can you spin on your toes?



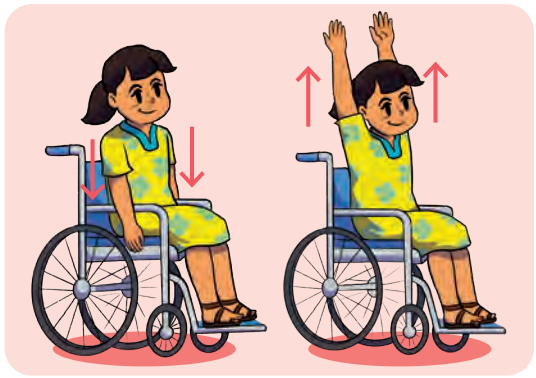
Can you spin your foot flat on the ground?

★ LEVEL 2

Now that you have learnt to make circles with your feet, let us add hand movements to make it more enjoyable. Here you form a circle and move to the beats with different arm movements of your choice, such as the ones shown below.

Circular movement

Swinging side to side



Up and down

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You can spin and turn alone or in a circle or in a group. Combine the feet and hand movements in different combinations. Explore as many different varieties as you can.

LEVEL 3

Let us try to put these circular movements in a rhythm of beats and formations.

- Count 4-beats as you make circles with your hands and feet.
- Start with a clap and make the circle for beats 2, 3, and 4.
- Stand in different formations as you did earlier and make rhythmic circles.

This is the next step in choreography — movement with formation.

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Activity 16.3 Dance with Props

After trying movements with hands and legs, let us add props to multiply the fun.

Dance can be made interesting to the dancer and the audience by using colourful props made on your own. Sticks have been used in dance for many years across the world. Let us make our own sticks and dance.

Materials required:

- Pencils or a small ruler
- Coloured construction paper or cardstock
- Glue
- Colour glitter or sketch pens
- Golden lace/ribbon/coloured yarn

Step 1: Prepare the paper tubes

1. Roll a strip of paper tightly around a pencil to form a tube. This will be the base of your stick.
2. When you finish rolling, apply glue or tape to the edge of the paper strip. Allow the glue to dry completely before proceeding to the next step.

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Step 2: Decorate the paper tubes

Paint or draw designs on the paper tube using markers or crayons. You can make stripes, polka dots, or any other fun pattern. For some sparkle, add glitter, stickers, or sequins to the tube. Wrap ribbons or colourful yarn around the tube for extra decoration.

Be creative and make the stick as colourful as you like.

Further activity: Just as you made these sticks and danced with them, you can create more colourful props using paper and cardboard, such as pompoms, ribbons, flags, and other things.

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Activity 16.4 Elements of Movement

Every movement you do has different qualities. The same movement may feel different depending on how it is done.

1. Vigorous movements are forceful.

For example, forcefully stomping on the floor, beating on a big drum, or jumping high.

2. Gentle movements are soft.

For example, tiptoeing quietly when your mother is sleeping, walking on your toes, gently picking up a flower and smelling it, and sliding your feet on the ground.

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Can you identify the vigorous and gentle movements of animals?

The movements can be according to the animal's character. The animals can change their movements according to the situation. In the table on your right, tick the suitable animal movements in different situations.

Animals	Vigorous	Gentle
1. A lion chasing a deer.		
2. An elephant caring for her baby.		
3. A deer grazing grass.		
4. A mouse running away from a cat.		

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Let us look at the quality of movements in nature. Which movements around us are forceful, and which ones are gentle?

Have you ever noticed how storms rush, bending trees and swirling dust? On the other hand, a gentle breeze, and swaying flowers bring a feeling of calm and joy.

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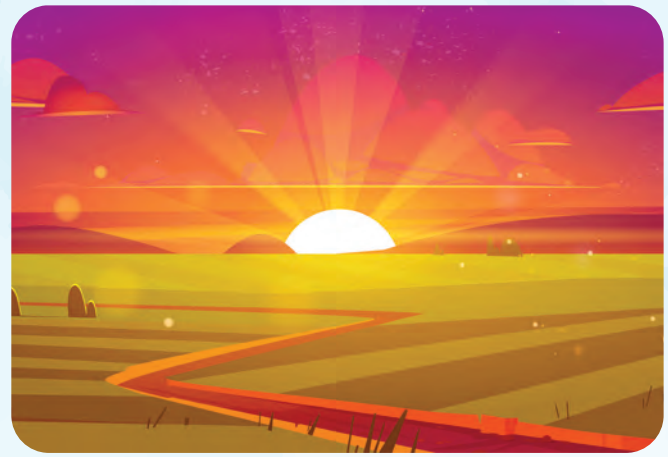
Fire can be strong, wild, and vigorous, when its flames jump high, and crackle loudly.

Fire can be calm when you light a diya, lighting up the world around us.

The sky may be vigorous during lightning and thunder, yet it feels soothing when filled with the many colours of sunrise or sunset.



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Activity 16.5 Team Creativity

Form two groups. Choose any five gentle and vigorous movements, from the above animal and nature movements. Let Group 1 demonstrate gentle movements, and Group 2 demonstrate vigorous movements. The groups then switch and create different movements to show vigorous and gentle qualities.

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ASSESSMENT — Chapter 16: Creating My Dance		
Competencies : CG 3 – C-3.1, C-3.2		
Learning Outcomes	**Teacher**	**Self**
Understands the different parts of feet that are used in dance		
Able to follow the dance steps		
Shows effort to learn the dance steps and movement qualities		
Makes the prop with effort and imagination and uses it in dance		

Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

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Chapter 17

EMOTION AND EXPRESSION IN DANCE

What we feel, we express and that is called expressing emotion. Observe your friends throughout the day. How many expressions can you notice? Can you identify the feelings through the expressions you see? There is a very famous phrase that says, "Face is the index of your mind." What is in your mind shows up on your face.

This chapter helps you explore various emotions and expressions and understand how to represent them in dance.

0437CH17

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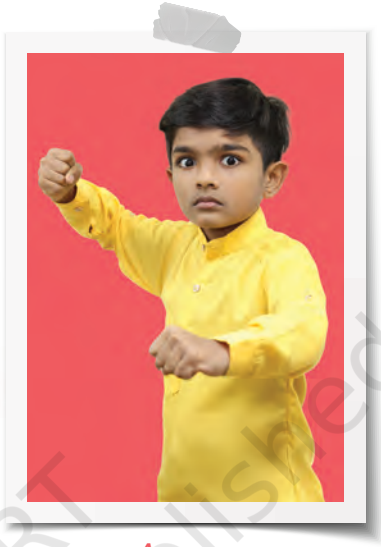
Activity 17.1 Emotions

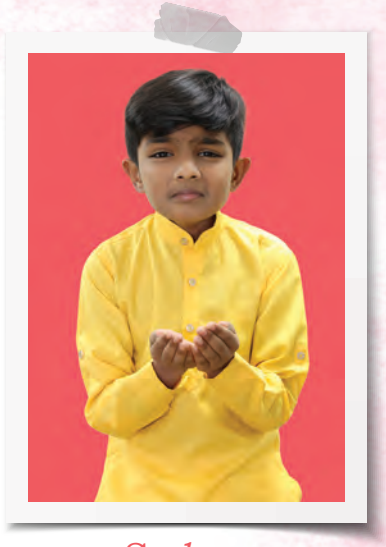
We go through a lot of situations that make us feel different emotions. Can you name a few emotions that you experienced today?

Do you remember how your face and body expressed it? Let us try to understand these emotions through emojis.

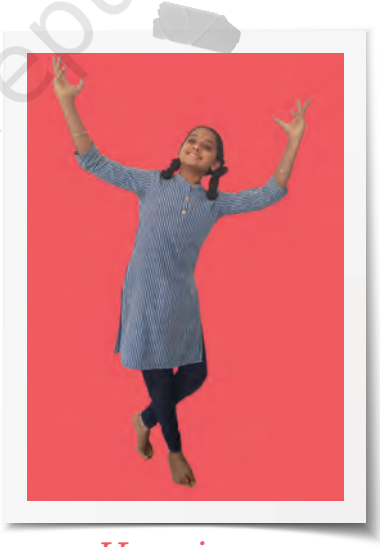
Let us create these expressions using dance movements. Remember the footsteps, arm movements, and *hastas*? Now put them together to show these emotions as you feel them.



Anger



Sadness



Happiness

Fearfulness

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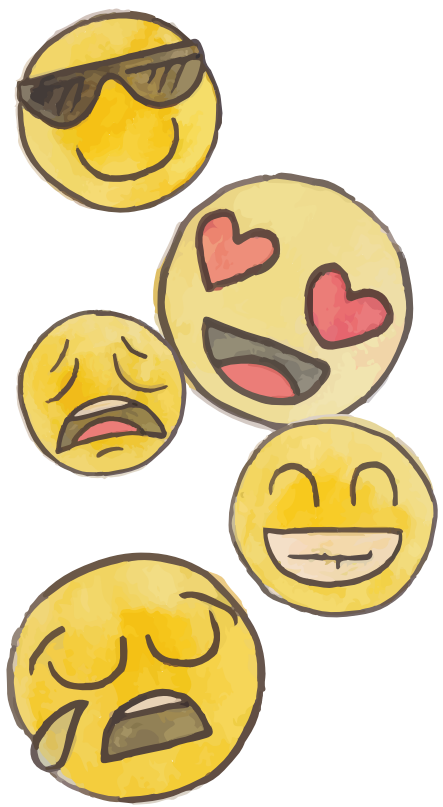
Situations — Emotions

What would be your expression for the given situations? Fill in the blanks with drawings of emojis showing the emotion.



Situations	Emotions
• When your parents give you a surprise gift.	
• When someone is beating an animal.	
• When you see a rainbow.	
• When you see squirrels chasing each other.	
• When you are sick and unable to play with your friends.	
• When there is a storm.	

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★ Activity 17.2 Animal Emotions

Discuss the emotions experienced by the animals in the Panchatantra story. Using expressions and hand gestures, show one emotion of any animal. Then let your friends guess the emotion.

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ASSESSMENT — Chapter 17: Dance Expressions in Your Life		
Competencies : CG 2 – C-2.1, C-2.2; CG 4 – C-4.2		
Learning Outcomes	**Teacher**	**Self**
Takes cognisance of emotion and empathy		
Correlates emotions with animals and nature		
Confidently expresses various emotions		

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Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

Chapter 18

DANCES AROUND ME

Every region in our country has a unique culture and tradition. It also has its unique music and dance.

Chirmi dance of Rajasthan

Chham dance of Sikkim

Kommu Koya dance of Andhra Pradesh

Sammi dance of Punjab

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Activity 18.1 My Dance and Nature

Many of our local dances are connected to nature.

For example, you learned a Kannada song in music class, *"Aadona banni kanna muchale tugona banni uyyale."* The song describes trees, birds, and the nature. Or you can choose nature-related songs, like Rabindra Sangeet's *"Phule phule dhole dhole..."* describing flowers, rivers, and birds.

Put together all the dance steps with gentle and vigorous movements, hand gestures, and facial expressions and dance to the rhythm of the song.

Note for Teachers:
Refer to a nature song from music class and explain its meaning. Refer to the nature songs in the QR Code on the previous page.

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★ Activity 18.2 Learning My Regional Dance

Find out about your regional dance style, traditional music, and other art forms. What kind of music accompanies your dance? Do you find paintings and images of local dance in your region?

Now, choose one of the dances of your region and dance.

Note for Teachers:
Taking the students to a performance of a traditional dance form will help, them in understanding the different elements of the particular dance. This can be discussed in class to let the children share their thoughts and feelings about the dance performance.

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ASSESSMENT — Chapter 18: Dances Around Me		
Competencies : CG 4 – C-4.1, C-4.2		
Learning Outcomes	**Teacher**	**Self**
Learns about dance forms of India eagerly		
Actively discusses about dances		
Eager to learn and present dances		

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Teacher's feedback on student's strengths _____

_____

Teacher's feedback on areas of improvement _____

_____

Any other observation _____

_____

Summative Assessment

	Individual	Group
1.	Shows one step using different parts of the feet.	Show animal movements in formations.
2.	Shows an emotion of choice — either related to an animal or nature, with hand gestures.	A group dance step.

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NOTES

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